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CONTENTS

<i>E Pluribus Unum</i>	3
by <i>Violette de Mazia</i>	
Poetic Musings	35
by <i>James E. Taylor, Jr.</i>	
Orff Approach to the Teaching of Music to Children	39
by <i>Tossi Aaron</i>	
Curriculum of the Art Department	135
Publications Authored by Members of the Art Department Staff	136
Illustrations:	
Library Reading Corner	<i>Frontispiece</i>
Plates 1 to 112	53-134

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Journal of the Art Department

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The essays, etc., appearing in the issues of this JOURNAL will, for the most part, be derived from the work of seminar students, alumni, and members of the staff of the Foundation Art Department. On occasion, articles and pieces will be published not directly concerned with the Foundation's philosophy but representing original work by the Art Department's students and outside contributors which the editorial staff considers to be of general interest to the JOURNAL's readers. Publication occurs twice a year.



A Reading Corner in the Library of the Art Department

JOURNAL *of* THE ART DEPARTMENT

VOL. VII

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*E Pluribus Unum**

by VIOLETTE DE MAZIA**

I. PREAMBLE

A WORK of art in any medium of expression, whatever else it offers that art can provide and that it requires, must have both aspects, or qualities, of unity and variety—not because we say so, but because, as we shall show, it must be so.

Before following through the implications of the above assertion, we should be clear as to what it is that the work of the artist does, in fact, offer and require. Briefly to review what we have established in earlier essays of this JOURNAL: first, a work of art must, in order to be art, have individuality or creativeness based on the traditions; second, it must be expressive of broad human values as a result of the artist's interaction with the world; third, it must, at all times, offer a here-and-now interest by what *it* is; fourth, it must be expressive in terms of qualities intrinsic to the medium—for the painter, a visual medium essentially consisting of color—and, fifth, it must possess sensuous appeal or decorativeness.

* Some of the material of this essay was originally presented in class lectures.

** Director of Education.

To these five, then, we have, with our opening statement, now added a sixth—that it must also have unity and variety.

At first blush, the last of these injunctions may sound to many of us like a decree, a rule forced upon the artist. Yet, we have been at some pains to stress that all rules are anti-thetical to art because the regimentation that comes from adherence to rules is bound to interfere with the artist's necessary freedom of perception, feeling, imagination, hence, also, expression. Nonetheless, we shall continue to insist that unity and variety are absolute requisites of art. To reconcile the apparent contradiction, we need to understand the radical difference between what results from the application of our "rule"—it would perhaps better be termed a principle or condition, since, as we shall see, it helps, rather than hinders, the existence and function of art—and what results from the use of dogmatic, academic rules that curb, restrain, cripple a person's creative powers.

Examples abound of rules that choke art before it has a chance to be born. In the painting class, for instance, many a teacher tells the students to "kill" the white of the canvas and directs them to paint their pictures first entirely in black and white or in tones of a given hue "so as not to be confused by color," invoking the Venetian technique of underpainting as the precedent for this dictum. It is, of course, true that the Venetians by that practice achieved distinctive effects otherwise unattainable; but, if it were to be insisted upon as the only way of doing, made into a rule or imposed upon the students as the way *they* must paint, none of them could attempt to express such qualities as the directness, the freshness, the spontaneity or the kind of color luminosity of a Manet, a Matisse, a Renoir, a Cézanne—effects attained by these artists through the *alla prima* (direct application of the pigment) method of painting rather than through the method of the Venetians. Specifically about flesh painting there are all sorts of formulas, recipes, the most popular of which is probably still that of mixing rose madder and yellow ochre with a little permanent green. Again, why should the student stick to those colors and lose forever the possibility of exploring an endless variety of color effects in flesh, such

as, for instance, those in Renoir, Cézanne, Matisse and "Old Masters" who did not resort to that recipe?

There is also Henry McCarter's rule, which his students were instructed to follow in his classes at the Pennsylvania Academy of the Fine Arts. It consisted of the stipulation that two color areas should never be allowed to abut each other directly, but should be separated by an intermediate color band, what he called "light radiation." And, as a matter of fact, one can produce novel, intrinsically appealing and expressive color and light effects by utilizing that rule, as McCarter himself occasionally demonstrated in his work. The student who accepts this rule as a proper prescription for painting, however, shuts himself off automatically from equally appealing effects not to be scorned—such as those produced by the Florentines, the Japanese woodcut-print makers and many others.

One should never organize a painting, another rule decrees, so that the mid-point of its edges is made obvious, but, contrary to what, for instance, Tintoretto does in "Hercules and Antaeus" (Plate 2), should divide them into three relatively equal sections. Suppose we asked the people who forbid this and order that, why not and why?

Still another academic "authoritative" command states that there should not be a continuous linear direction across any large area of a canvas. Accordingly, Renoir's "Reclining Nude" (Plate 57) is wrong, as is Giorgione's "Slumbering Venus" (Plate 55), and Soutine's "Le Gourdon" (Plate 3) surely also breaks the rule. Similar to this prohibition is the gratuitous objection that a number of rule-makers raise to aligning separate linear elements along the same direction. On that score, Matisse's "The Riffian" (Plate 6) fails to pass muster because of the vertical "skewer"* left of center

* A skewer is a long, straight pin of wood or metal for fastening meat to keep it in shape while roasting or for holding together small pieces of meat and vegetables for broiling. In like fashion, a "skewer" in a painting is a long directional element, linear in effect, which holds together, by "threading" them, a number of diversified components variously located in space. By such threading the skewer tends to pull these components to its own plane, thus diminishing the directness of their recession and creating spatial tensions. Interestingly, the use of skewers, to be seen in as early a work as Giotto's "Flight into Egypt" (Plate 85) (in the vertical alignment of the dark streak on the

connecting the background area behind the head with the object on which the figure sits; equally deficient are Cézanne's "Man and Skull" (Plate 7), because of its vertical and oblique skewers, elements that, incidentally, help to stabilize the composition, and Prendergast's "Figures at the Beach" (Plate 58), because of the skewerlike continuity of the skirts' hems with lines defining the beach, a continuity which, like the skewer in "The Riffian," serves the purpose of connecting background and foreground.

Likewise have a number of laws been framed with regard to aerial perspective. We are told, for example, that one should never make units in areas away from the focus of perception as precise in shape and as positive in color as those in the area on which our eye focuses as we look at the scene; for, the law explains, what is registered by the peripheral vision, the outer margin of our eye, is never as distinct as what is registered straight ahead. Nor can we contest that claim; but we also might note of the artist that his neck is mobile and that he certainly can turn his head around and focus anew if he so chooses and thus possibly discover new effects of intrinsic interest. Indeed, the rule, in any case, stems from a wholly false premise—that art aims not at creating nor at revealing and enriching nature from the human point of view, but at recording, reproducing what the eye registers in the way it registers. Under this rule, the blue sail at the upper center in Glackens' "The Raft" (Plate 70) is too blue; it could not be seen so blue when the eye focuses on the raft. But what Glackens achieves of color weight for the important activity and balance of the picture could not have been accomplished had he been an obedient slave to that rule. Again, under that rule, the figures in Prendergast's "Figures

central mountain with the left edge of the Madonna's robe, in the right outline of the mountain at the left linking up with the "holder" over the Madonna's shoulder and in the slow curve running from Joseph's shoulder and the mule's neck to the strap on the mule's hind part and the waist of the figure at the left), became in the twentieth century one of the mainstays of the Cubists' innovative treatment of space, as shown, for example, in Picasso's "Still Life" (Plate 98), Marcoussis' "Still Life" (Plate 64) and Juan Gris' "Josette Gris" (Plate 9), which fact certainly should cause the anti-skewer rule-makers at least a moment's doubt. The skewer was variedly adapted by later men, *e.g.*, Randall Morgan (Plate 62) and Lyonel Feininger (Plate 8), with Mondrian (Plate 1) carrying the space-flattening effect to extremes.

at the Beach'' (Plate 58) at the right and left should be blurred. If they were, however, Prendergast could not have given us the panoramic pageant display that the picture offers. In Cézanne's "Valley of the Arc (Mont Ste-Victoire Seen from Bellevue)" (Plate 97), the focus is on the peak of the mountain, so that, according to the rule of aerial perspective, the houses in the foreground should be blurred. Nevertheless, Cézanne, sinning against that rule, chose to impart to the houses a positiveness and definiteness of identity for the sake of implementing the picture effect of a series of stepping-stones in the space recession.

Closely related to the rule just referred to is yet a further rule which concerns the laws of perspective: it is that only one fixed point of reference for the space organization of a picture should be used. By this rule, Prendergast's "Figures at the Beach" (Plate 58) is once more sorely at fault, since the artist presents the land and water as viewed from the top and the figures as viewed frontally and upward from their base—the size of their constituent parts diminishing as the viewer's eye moves upward from the hem of the figures' skirts to the heads. Were we to restore the "correct" perspective, we would have only one more instance of figures in landscape such as we have all seen and can see on our own, without the intervening eyes and imagination of the artist, and we would surely lose that aspect of the compositional expressiveness which gives a unique identity to this painting—the architectural interlocking of long vertical units with long horizontals and the unusual conversational interplay between background and foreground, which could not be accomplished had the artist adhered to the above-mentioned rule. Ironically, departures such as that of Prendergast from this dictum are held against and severely condemned in the moderns by the "old-hat" academic critics, who fail to see that the same principle which governs the space organization in those works of the moderns to which they take exception—*i.e.*, space rendered as viewed from more than one perspective—governs works they accept with open arms, although with minds just as closed; for what Prendergast and also Picasso (Plate 10), Cézanne (Plate 50) and the Cubists (Plate 64) do in this matter of space distortion was also done by Byzantine artists (*e.g.*, Plate 61), Persian miniaturists (*e.g.*,

Plate 40), the Egyptians (*e.g.*, Plate 63), the Etruscans (*e.g.*, Plate 11) and other so-called Primitives in the traditions and a number of "Old Masters."

Such departures from or ignorance of the rules of perspective can create functional distortions completely justified by their result. The table in Tintoretto's "Two Prophets" (Plate 4), shown lower at the left than at the right, can thus, as it does, sweep across in tune with the sweeps of the figures, plate, bread, etc. And in "The House of Cards" (Plate 12) by Chardin—an artist who pleases everyone, including the academic, although not for the same reasons—the perspective of the drawer produces a novel effect of activity in space by the fact that it does not parallel the perspective of the table. And perhaps with still more subtle result does Chardin forget the rule in "Still Life with Cabbage" (Fold-out Plate 16), a picture which seems quite inoffensive and is admired by many for the agreeable subject "nicely reproduced." An outstanding feature of its design, however, one which the academic viewer never notices and which owes some of its character to Chardin's distortion of perspective, is a motif of subtle contrasts provided by the directions of units projecting at a variety of angles;* this creates a sense of aliveness, of dynamic picture activity—an activity which transforms an otherwise relatively conventional grouping of familiar pots and pans, a subject used by legions of painters in the traditions, into a new, aesthetic, *i.e.*, significant-in-itself, entity characterized by a set of gentle thrusts and counterthrusts, pulls and tensions between the objects which shove our eye on from one direction to another.

* *E.g.*, the forward and leftward projection of the handle of the brazier in the foreground; the forward, backward and sideways directions of its upward-projecting "feet"; the tilt of the lid of the small dish on the table at the left contrasting with the horizontality of the dish itself and with the opposing slant of the bowl of the ladle to the right; the pointing of the handle of the ladle to the lower right; the angling of the handle, lid and rim of the large copper pot and the angling of the pestle in reference to the mortar and to the upper part of the cabbage, the curving of which flows downward at the right and is picked up and continued to the left by the contrasting direction of the horizontal carrot-like unit, while both curvilinear units set off the rigid, downward direction to the right of the object between the "carrot" and the cabbage and of the unit at the far right.

Because of his aesthetic interest in the subtle activity in space of objects that are in themselves static, Chardin establishes further functional picture relationships through gross distortion of perspective—specifically, by his presentation of the table or ledge that supports the main part of the still life and the bench or stool on which the brazier is set. The bench is shown as viewed from the left while the table, considering the fact that its front plane parallels the front plane of the bench and its right side is in view, is presented as if seen from the right. An explanation for this “incongruity” might well be that Chardin used a table that had “cut” corners, as he had, indeed, done on other occasions (*e.g.*, “House of Cards,” Plate 14), or a ledge that curved strongly forward at one end, as, in fact, he did in other paintings (*e.g.*, “Three Herrings, Cauldron and Two Eggs,” Plate 60, Detail Plate 15). In either case, in this instance the table or ledge has been shown only up to and not further than the place where the “cut” corner meets the right side of the table or where the curving part of the ledge begins to curve back to the right (*cf.* Plate 15 with Plate 60). Whatever the actuality be, it remains that the relationship between table and bench in “Still Life with Cabbage” appears and functions as a spatial distortion and that, by so appearing and functioning, the distorted perspective carries on the motif of directional contrasts, of pulls and counterpulls which Chardin sets forth and develops in the treatment of the still life as a whole,* with each object comfortably nestling in and set off by its own ambiance, as

* This dynamic interaction is not unlike what we might find in Cézanne (*e.g.*, Plate 65); but, instead of being direct and forceful as are Cézanne’s thrusts, Chardin’s partake of a gentleness and subtlety, although they are nonetheless positive for that. Indeed, Chardin shared with Cézanne an intense interest in the space organization of his subject and would, it is said, spend an entire day setting up his units on the table, just as Cézanne is known to have done. This careful arrangement of objects for the sake of a picture idea stands in contrast to the practice of the ordinary still-life painter, who chooses to duplicate things as they normally sit.

Chardin’s persistent interest in the dynamic relationships of compositional thrusts is confirmed in other compositions of his, as, for example, “Child with Teetotum” (Plate 84), and is shown also in his treatment of portraiture, as may be seen in “Portrait of an Artist” (Plate 13).

likewise do the table and the bench and as does the entire group of objects in reference to its total surrounding space.

Still another rule that deserves mention for its absurdity is that which specifies that the spectator's eye should not be led into the picture from both lower corners of the canvas—a rule evidently unknown to Corot when he painted "Woman in Gray" (Plate 25) or to Cézanne when he painted "Nudes in Landscape" (Plate 65). And, if we read this or that other academic writer on art, we find out where the only permissible entrances and exits to a picture may be: according to one, the eye should be drawn into the painting at the middle of the right-hand side, move towards the center, loop around the central area and ease itself out at the middle of the left-hand side; the other has it that the eye should be led in at the right of center at the lower edge, loop around the center of the canvas and leave by way of the lower edge at left of center. Again, why? The only conceivable reason is that this or that writer decided it should be thus and said so. And the point is that for neither of these and other such rules are there any logical justifications, but, rather, the opposite—reasons for condemning them: their only effect on the painter is to cause him to produce what is merely an illustration of the very rules themselves, *i.e.*, pictures that reveal by their dead academicism nothing but the fact that the painter knew and was able, to a greater or lesser degree, technically to apply the rules. Deplorably, it is those academic paintings that most often get the prizes at schools and exhibitions, which naturally encourages students to master and stick to the rules.

Before leaving the topic of rules, we might mention a new type of academicism that dominates a large part of contemporary painting here and abroad, illustrated by works in which distortions of color, shape, proportion, space and so on are made as grotesque as possible. This procedure masquerades nowadays under the high-sounding name of "Expressionism"—a presumptuous misnomer if ever there was one, since art of any type by definition always expresses something—and is considered particularly successful when the horror of the subject created by the distortions serves to draw the public's attention to some social or political issue.

In actuality, it is not so much by its subject as by its use and presentation of the plastic means that this kind of work is a horror: from the aesthetic point of view, it is, more often than not, nothing but a rather unscrupulous appropriation of the illustrative ideas and distortions in Picasso's "Guernica" period, often given with an El Greco-Soutine outer garment. In short, the story has already been told, as has the manner of telling it. These remarks apply to the majority of the output of those who work in this vein, all of whom, insofar as their painting is concerned, are as peas in a pod. And the sole justification for their work is that the manner of doing has been decreed explicitly in someone's teaching and encouraged implicitly by being rewarded by the juries who give the prizes. As for art, aesthetic meaning, there is usually extremely little or nothing to be found.

All of the rules thus far illustrated tie up the artist's feet, neck and also his mind and imagination, as they forbid him to move from one spot to another or to turn his head or eyes or to experience and respond to the world in terms of his own individuality. Further complicating the issue are an intricate cobweb of systems—such as Dow's method, H. Rankin Poore's and Denman Ross', Hambidge's "Dynamic Symmetry"* and the Walter Pach approach—every one of them a mass of formulas or recipes for the artificial cooking up, concocting, of "art." Art and artifice, however, are not compatible; as one enters, the other vanishes, unless we are speaking of the art of hoodwinking the public; but that, of course, is a horse of a radically different color and, for the moment, outside our domain.

Against such academic injunctions and in defense and support of our assertion that art should have unity and variety are the following facts about the nature of unity and variety: (1) they are conditions that govern life as we know it; (2) they can, in themselves, be satisfying, *i.e.*, capable of arousing an aesthetic response; and (3) art, concerned as it is

* Perhaps better referred to as "Dynamic Cemetery," because the use of the system does not fail to kill art and to bury it.

with life, with its broad human values of aesthetic interest, cannot avoid such factors, conditions, aspects or qualities so basic to life's aesthetic aspects as are unity and variety. It is on these bases that we can claim that unity and variety are a *sine qua non* of art—a state of affairs quite different from an arbitrary pronouncement—and our discussion of them will, accordingly, take in far more than a simple consideration of how they are attained or have failed of attainment in this or that picture.

We shall not, at this or any point, attempt a “cold” definition of our terms. Cold definitions, anyhow, seldom stretch far enough to contain the whole truth. But for those who wish for one, definitions can easily be found in books on philosophy or aesthetics; for a proper assessment of their validity, who framed them should, of course, be taken into account. In other words, we are not concerned with training our students or involving our readers in the remembering of a series of words: merely to memorize may help one to pass exams, but not to think. Instead, we seek to develop the students', the readers' perceptive ability, that is, to train them to see and to understand what they see so that their ability to do so can be applied to any and all situations they may encounter. We prefer, therefore, to come to definitions from ourselves observing and experiencing the actualities of a situation that are pertinent to our interest. In point of fact, we have had in our classes the experience of students from universities who could recite letter-perfect so-and-so's and so-and-so's definitions of unity and variety and yet, with all that “knowledge,” could not for the life of them see or sense in a painting or other situation directly before them the presence, the absence, the kind, the meaning of what they could so eloquently define.

Leaving definitions to others, then, we shall begin by trying to make clear, or at least to make the reader more conscious than he may be of, the fundamental significance of unity and variety and their relationships as they affect life and us as alive human beings in the world as we are given to know it. We are aware, for instance, that each one of us sees and feels differently about similar circumstances and that this is part of why life is exciting; that is to say, life, nature, the

world about us, the apple, the chair, the painting, the piece of sculpture, the poem, the musical composition are, from the aesthetic or the practical point of view, to each of us what each of us wants or is able to see in them, feel about them, make of them, in the proper as in the figurative sense of the words. We are aware, too, that we are also, fortunately, able to see and to feel in a same general human manner—we say “fortunately,” because that fact makes life, social life, not only easy and pleasant, but possible. There are, for instance, objective realities about works of art, however differently we may feel about them, which make it possible for us to discuss and understand them on a communicable basis.

Thus, it is because we can see and feel as others do that we can understand each other. And it is because of our differences in feelings and perspectives that we can learn from each other; we can, that is, develop, increase our own abilities and grow. We can, for example, feel and see and understand viewpoints different from our own when we see and understand Titian’s, Cézanne’s, Matisse’s; nor do we, for that, sign off our own feelings and views. We retain our interests, our personalities, and, if alive, if capable of growth, we develop our own personalities by what we learn from what the so-different-from-us persons have revealed.

That is the ever-repeated story of the development of anyone’s personality. So it was with, for example, the artist Glackens with regard to what he learned from Manet and Renoir* (cf. Plate 68 with Plate 67 and Plate 70 with Plate 69); he evolved from the early work to the later, grew and became a richer, more individual or distinctive person as he learned from men whose work was essentially unlike his own. Similarly, Renoir’s painting became more and more “it” as he learned from more and more sources, however remote they were as total entities from his achievement. In “Lise” (Plate 20), of the late sixties, and “Bather with Griffon” (Plate 18), of 1870, for example, he is close both

* See Violette de Mazia, “The Case of Glackens vs. Renoir,” *The Barnes Foundation Journal of the Art Department*, Vol. II, No. 2, (Autumn, 1971), The Barnes Foundation Press, Merion, Pa., pp. 3–30.

to Courbet (*e.g.*, Plate 17), in the compact, firm rendering of the structure of the volumes, and to Manet (*e.g.*, Plate 19), in the lustrous depth of the black and the punctuating accents of darks. "Parisian Women Dressed as Algerian Women" (Plate 53), of 1872, shows that he has learned from and is influenced by the luxurious warmth and lavish decorativeness of Delacroix (*e.g.*, Plate 86). "Torso" (Plate 21), of the mid-seventies, indicates Renoir's debt not only to the simplified drawing and dark punctuations of Manet (*e.g.*, Plate 19) but also to the subtle modeling of flesh and rendering of semi-transparent textiles characteristic of Goya (*e.g.*, Plate 56). With "Pourville" (Plate 72), of 1878, Renoir reveals that the Impressionists (*e.g.*, Plate 71), different from him though they were, enabled him to see a specific effect of color-and-light shimmer, as, in "Head of Girl" (Plate 24), done in the eighties, he has learned from and made his the blocky though dainty solidity of eighteenth-century sculpture (*e.g.*, Plate 23), the vigorously expressive brush work he noted in the work of Cézanne (*e.g.*, Plate 96) and the pastel coloring and delicate drawing of eighteenth-century French painters (*e.g.*, Plate 26). And still later, in, for instance, "Bathing Group" (Plate 77), of 1916, he has become yet a richer Renoir by what he absorbed and made his own from many more artists and traditions, such as Rubens, Fragonard, the Venetians, the Florentines and the Greek sculptors. At no time, however, did Renoir, for all that he learned from others, become like any of his sources, nor is his work merely the next best thing to theirs. Rather, his development represents the case of one personality, Renoir's, that grew as it fed on a variety of other people's perceptions and expressions which, although they are different from his, he was able to see, to understand and then to assimilate and use, adapt as a means to his own endeavors—because, in spite of their differences, all artists talk the same language, that of visual qualities of the world and their broad human significance.

Thus is the human race as a whole tied together by what its members have in common, at the same time that it embraces the infinite diversity of the individuals that com-

pose it: *e pluribus unum*. That is to say, there is the unity of our all belonging to a single category of being because of the recurrence in each of us of such basic features as our general physiological structure, our senses, our instinctive drives, our minds, our ability to make tools and to communicate at a distance by talk, by script, by pictures; then, within that single category is the variety of our individualities—one is blond, one dark; one carves or writes; one, Cézanne, sees, feels, says power, sternness, austerity in his way, and another, Renoir, is all gentleness, grace and voluptuousness.

Again, each individual responds to the same world yet selects to see and to tell of different aspects and qualities. And this variety, to repeat and emphasize, is what makes life engrossing and livable, first, because as a result of it we do not get satiated with the same things—the variety renews, rekindles our interest—and, second, because it opens up possibilities of growth. But, also to repeat and emphasize, such effects are possible only because we are not completely different. Each of us, each thing, is new, yet not wholly new; if we or it were, life would not be enriching but baffling, beyond our power of imagination and comprehension, hence lost to us. The incident at the Tower of Babel illustrates a situation of almost total variety, the product of which is failure of communication, chaos. On the other hand, in the situation of Cézanne being, saying this and Renoir being, saying that, although each one brings out something new, he does so in terms of and about what we all know in a broad way: we know, for example, power, gentleness, figure, green, blue, sitting, standing, shape, line and are therefore able to understand the new, unique significance these qualities possess in Cézanne's or Renoir's expression.

Another way of saying the above is that art talks everybody's language of human values, although each artist uses that language differently and thereby enriches its meaning. In that sense is art a more universal means of communication, more universal as a language, than is Esperanto; and painting, sculpture and music are perhaps more universal than is literature, for with them, and not with literature,

we need no code or translation, but only education to the fact that they deal with universal values.*

For a moment, a dreadful moment, let us suppose that we all look alike, with every feature in common. Such a state of affairs might initially strike us as funny, but we would very soon find it extremely dull. And if our sameness, our oneness, were extended to our intellectual, emotional and psychological responses, it would be nothing short of appalling; indeed, we could not be said to live at all, but merely to exist, and life would be dead. What you knew, felt and thought, I would know, feel and think, and vice versa. There would be no possibility of exchange of views nor of growth from human association. There would have been no Gauguin to awaken Matisse to patterns of dovetailing shapes he had not been aware of (see Plates 42 and 82), no Manet, no Rubens, etc., to affect Renoir and to help him become the Renoir he became (see Plates 21 and 22); there would have been no Renoir to help Glackens become a richer, more colorful, more sensitive Glackens (see Plates 68 and 70). And yet, for many painters the aim in what they call life is to do, to be, as others have done and been or to do as is "expected" of them—*i.e.*, to reproduce a known effect—in short, to follow the rules. Socially, pursuing this ambition is called "keeping up with the Joneses"; it is done for the sake of acceptance, and to be accepted is one of the strongest of man's desires, leading him to compromise his individuality and to do a great deal which, from the point of view of self-respect and development, he should not. In the area of art, it is a "keeping up with the juries," making oneself fit into the mold of the current world and be accepted by it by repeating what has already been said and sanctioned or what already exists for all to see and register in nature.

Instances of practitioners meeting the standards for such acceptability are provided by those who paint "perfect"

* By universal values, we mean qualities of things without specific reference to their literal identities. For example, although an inhabitant of Lapland or the Sahara desert may not recognize or respond to a tree as such, he can respond to its quality of solidity for having sensed solidity in things of his own environment.

apples or pears or “perfect” trees—many of which may represent skillful technical stunts that may fool the innocent viewer, but which surely fail as art. Indeed, it is not given to man to duplicate nature—“Only God can make a tree”—and it is presumptuous of him to try. Moreover, what is merely a copy of a tree is a make-believe tree, only superficially a tree and is bound to frustrate us in the end: we cannot climb that tree or sit in its shade or pick its fruit. The copy, then, is but a memento, a souvenir, a symbol whose meaning lies elsewhere.

We shall now examine a tree when it is genuinely experienced by artists who accept our human limitations of “creative” power and give a tree both as the rest of us somewhat know it and as *they* perceive it, know it, in a way that we never did nor could have until they showed it to us in their pictures. We shall, of course, also explore the significance of the concept of unity and variety, and their relationships, as it applies to the work of the artist, beginning with a number of paintings in which the category of things we know as a painted or pictured tree, *i.e.*, a tree in a painting, occurs—Renoir’s “Landscape with Figure” (Fold-out Plate 54), “Noirmoutier” (Fold-out Plate 75) and “Farmhouse” (Fold-out Plate 78), Cézanne’s “Landscape with Well” (Fold-out Plate 81) and “Gardanne” (Fold-out Plate 100), Matisse’s “Collioure” (Fold-out Plate 103), George Washington Mark’s “Chasing the Squirrel” (Fold-out Plate 106) and a landscape by Corot (Fold-out Plate 109).

In each of the above paintings we recognize a unit that says “tree,” *i.e.*, “pictured tree.” We do not call these units “chair” or “spider,” for they possess a set of characteristics that belong to what we know as pictured tree: they are made of paint applied on a flat surface; they are predominantly green, they move upward, they show foliage and/or trunk and limbs, they are in an out-of-door context, and so forth. These characteristics recur in each, and so, yes, each is a pictured tree—each, that is, is unified with the others by being a member of the unifying pictured-tree category, as each human being is unified with all others by his membership in the unifying human-being category.

La belle affaire! Big deal! Wonderful! Thrilling!—How nice of these paintings to afford us the pleasure of seeing what we already know; we should be grateful to them for affording us the same satisfaction we get from paintings in which trees are literally, photographically, rendered. True enough, the act of recognition is pleasurable, but the pleasure is short-lived. As we classify the new with what we know, the pleasure subsides, ends, and frustration is then likely to set in. What, on the other hand, can hold and feed our interest, provided our eyes and mind have been opened to what there is to see in art, is that, as it says what we can classify with “pictured trees,” each is also a new tree, a new thing; it says something not by way of what we know of trees elsewhere, but by what it is made of here and now—how color is used, what color, what it is with and how it is related to that. Thus, just as each of us rings a variety on the “theme” or unifying category of human beings, to which we contribute as well as belong, so does each of these trees ring a variety on the general theme of “pictured tree” and by that token becomes of interest to us—if, that is, we look for what each artist’s conception of tree was, was made to be according to his experience and to the needs of his aesthetic expression, *i.e.*, if we look for what each pictured tree is, does, means that no other pictured tree ever did or could.

With this in mind, we shall now examine the large pictured tree in the left foreground of Renoir’s “Noirmoutier” (Fold-out Plate 75). Here, the unit that says tree is not simply green or brown, but richly multicolorful. Compositionally, it functions like an open hand, with the tree trunk as its wrist, or like a canopy over the large oval of space in which the smaller trees, the figures and the sails are set. Further, it is presented as an ample, flowing, sinuous, swinging arabesque of snakelike volumes that rise at the lower left and, amidst tentacles opening up like those of an octopus but moving like a Pavlova, emit at varied intervals tufts and puffs of colorful foliage. These airy tufts, by the fact that the convex side of their curves and of the brush strokes that build them up is oriented to the right, gently lead our eye on towards the right and then, through the intermediary of fluffy clouds, downward to the small tree at the right near

the foreground, which is itself a compact mass of small volumes and a crisp linear pattern that echoes in its squidlike character the octopus pattern of the spreading branches above. The twist downward to the left of the trunk and branches of the small tree moves us on to the fluid multi-branched pattern of relatively dark yet multicolorful bands which, along the foreground border of the canvas, set off between them “islands” of iridescent light*—a pattern (tree roots or shadows cast by the branches and foliage above) which spreads over the ground like a huge hand (a left hand in a push-up position), with its finger tips at the lower right of the canvas, below the small tree there, and its “thumb” (the protruding piece of root) and “wrist” (the lower part of the main trunk) at the lower left, closing up, completing, the enframing action of the relationships between the main tree and branches and its smaller version at the right.

The large tree, with its branches and foliage, establishes also a positive, albeit gently undulating, slanting thrust from the lower left towards the upper right of the composition. This thrust is counterbalanced by the inward sequence of the foliage masses of the subsidiary trees as these flow on, slightly upward, into space from the lower right towards the left. We might note, in this context, the thrown back units at the mid-left of the main tree trunk which, by their pull towards the left, emphasize the spread over to the right of the rest of the tree’s “canopy-hand.”†

A tree, a pictured tree, which does all the above is, means, no longer just a pictured tree; indeed it is, it means, this-tree-which-does-all-the-above: truly, handsome is as handsome

* A creative adaptation of the *sous-bois* pattern of light, the *lumière tamisée* (sieved light), of some of the Barbizon painters (e.g., Plate 74).

† The effect of this relationship of directions is not unlike that of the car driver’s maneuver for avoiding a curb when turning a corner: he first turns the wheel an inch or so in the opposite direction, whereby the sensation of the turn is accentuated. Similarly, when we throw a ball, we first move our arm and hand backward in order to reinforce the forward motion. The function of the thrown-back unit in “Noirmoutier” suggests a comparison with that of the thrown-back tree at the left in “Icelandic Landscape” (Plate 73), by Kristján Davíðsson. In the latter, it is to emphasize the downward movement of the tree towards the lower center of the composite V-formation of the entire foreground which counterbalances the pyramid of the mountain.

does. This is much, yet not all by far, of the essential characteristics of Renoir's pictured tree in "Noirmoutier," his variation on the idea of pictured tree, within which category it unifies with a number of other pictured trees not by what *occurs* that is specific to this one and gives this one its "itness," but by what *recurs* in this one that all of them have in common.

With Renoir's "Farmhouse" (Fold-out Plate 78) we have, at its upper center, a tree, a pictured tree. Now, because of the characteristics that are essential to Renoir-pictured trees recurring—the color chords, the gentle undulations, etc.—we recognize this as another instance of Renoir-pictured trees, with all of which it unifies. If, however, that were the end of the matter, then it would be a case either of Renoir repeating himself—and we soon would tire of the tree, since there would be nothing to be learned from it—or of our own perception being blocked by the pleasure of recognition—we would stop there and miss the "itness" of *this* tree, the variety it plays on Renoir's trees in general. So, here, yes, it is a Renoir-pictured tree by what it has in common with other trees in that category, and, no, it is not just another Renoir-pictured tree, for it also possesses characteristics that do not occur in the others. In it, for example, the mass, the volume, rather than the linear factor, makes up most of the unit that says "tree." It is a cumulous volume of volumes at the top of the canvas which float and flow into each other by way of color overtones, fluid, rich color chords that fill the space between them, connecting them to each other without drowning their respective individuality as volumes—to be compared not with the booming vibrations of a Wagner opera but, rather, with the chord-resonance of the last movement of Beethoven's "Eroica." These volumes, in addition, swirl above a dramatic focus, the crisp, wispy, wiry tree trunk down the center and the white door frame behind it, both of which serve to pin down the floating mass of the foliage and to designate a center of gravitation for the space-enclosing action of the dense color units—bushes and foliage—that seem to roll in towards the center from all sides of the canvas, with the mass of the tree's foliage at the top functioning as a capstone to this organization. As in

"Noirmoutier," our eye may easily follow a compositional oval formation generated by the mass of the tree's foliage at top center that moves on and links up with the rolling-in units along the other borders, but now, it is an oval made up more conspicuously of dense color substance than of space. Again, however, with all that makes the unit be *this* tree, different from all other trees and even from all other Renoir trees, it is also like all pictured trees and all Renoir trees. We find in this, a parallel to subsidiary categories of human beings—swimmers, musicians, men, women—all of which belong to the all-encompassing category of humankind.

In Cézanne's "Landscape with Well" (Fold-out Plate 81), we find yet another pictured tree, or, in this instance, trees, here presented as several slim trunks aligned in the foreground on the right side of the canvas. These move up and extend towards the other side, where they are met by a smaller version of themselves. From there, a well-marked upright plane across the foreground brings the sequence back to the starting point, so that the whole establishes a framing that accentuates the recession of space. Because of this enclosing function, Cézanne's trees belong to, unify with, the category of tree seen in Renoir's "Noirmoutier": *i.e.*, they unify with it by what the two examples share. Renoir's tree, however, flows as it encloses, while Cézanne's trees move by rigid demarcation and appear to have been *set* in their space rather than, as does the corresponding unit in the Renoir, to have grown in their ambiance. Even the curves in Cézanne's version are static, so that, instead of an oval formation, we have an angular tent or a series of pitched bayonets or guns.* Furthermore, the trees in "Landscape with Well" are set in a well-delimited space, and each is clearly marked off from the others, creating an architectural type of space composition

* This tentlike compositional arrangement in "Landscape with Well" is, obviously, one of Cézanne's varied adaptations of the pyramidal organization that served him frequently and in good stead in the stabilizing of a composition and in containing it compactly, as, for example, in "Four Nudes" (Plate 66), "The Card Players" (Plate 59), "Valley of the Arc (Mont Ste-Victoire Seen from Bellevue)" (Plate 97), "Fruit and Ginger Jar" (Plate 50) and "The Large Bathers" (Plate 79). In "Bathers in Front of a Tent" (Plate 80), an actual tent made of a drapery serves the purpose.

in which, as in actual architecture, units remain separate, compartmented, instead of merging with each other as they tend to do when there is an overflow of color or of light. This compartmented, architectural spacing is not usually found in the work of Renoir, and is resorted to more frequently by the Florentines than by the Venetians.

The tree trunks in "Landscape with Well" at the right appear to move in and out, at their base, backward and forward, yet are nonetheless sufficiently aligned with each other to form a screenlike plane. This plane, because of the positiveness of its identity and location, emphasizes the directness of space recession much as the top and sides of a proscenium arch do through which the spectator sees the stage or as a window frame or a doorjamb does to the space beyond (*e.g.*, Fold-out Plate 33) or as each member of a picture frame generally does to the space depicted within a painting (*cf.* Plates 29 and 30): that is to say, it functions as a *repoussoir*.^{*} In a same manner does the rock at the left in

^{*} *Repoussoir*, a noun borrowed from the French, derives from the verb *repousser* (*pousser*, to push, and the prefix *re*, away or back from). Etymologically it relates to the English words "repulse" and "repel," which mean to drive back, to force away, and "repellent," something that causes a backing away. The past participle of *repousser*, *repoussé*, describes in English, as in French, the silversmith's work when he hammers a sheet of silver from the back so as to make a pattern stand out in relief on the front side of the piece so tooled. The spoon reproduced on Plates 27 and 28 is an example of *repoussé* work.

In the analysis of paintings, accordingly, the term *repoussoir* is used to designate certain units which, as one of their functions, act to push other units or areas of a canvas back in space—a function, we might note, dependent on the principle of the affective activity of relationships, *i.e.*, that, since nothing exists by itself, anything, everything, owes part of its identity to the nature and the consequences of its interacting with its context (see Violette de Mazia, "Learning to See," *The Barnes Foundation Journal of the Art Department*, Vol. III, No. 1, [Spring, 1972], The Barnes Foundation Press, Merion, Pa., pp. 14–22). If, however, we leave it at that, the term would serve no significant purpose, since it would apply virtually to any and all units that make up a painting. For example, sets of two or more lines that converge towards a same point make the area between them appear to recede; likewise, any unit which partially intercepts the view of other units sets those others back; and even juxtaposed dabs or brush strokes of contrasting color or tone create a back-and-forth play among themselves, one dab or stroke pushing others into space. For the sake of practicality, then, we reserve the term *repoussoir* specifically to describe a unit which, due to its relationships to its context and independently of what perspective may on its own accomplish, pushes away,

"Landscape with Well" serve as a *repoussoir* unit. The main tree in "Noirmoutier" is also a *repoussoir*, by which characteristic it unifies with the row of trees in the Cézanne. But in the Renoir the *repoussoir* itself moves with what it also sets off; it flows into and merges with the space it delineates. In the Cézanne, on the other hand, the *repoussoirs* are stepping-off stages. Thus, with "Landscape with Well" we encounter trees that unify with other trees in the *repoussoir* category, as does the tree in Renoir's "Noirmoutier," yet also ones that achieve an interestingly imaginative variation on the theme: they are neither any nor only pictured trees, but *these* with their own distinctive identity that cannot be matched by any other pictured tree, even if also done by Cézanne.

drives into space, the *entire area* of the canvas that extends beyond the so-designated unit's location.

Most frequently a *repoussoir* is an upright unit of well-marked identity and positive placement, as are some of the trees to be studied in the above text and also, for instance, the rocky mount at the left in Giorgione's "Slumbering Venus" (Plate 55), the window frame in the background in Mantegna's "The Death of the Virgin" (Plate 36), the foreground drapery in Vermeer's "Allegory of Painting" (Plate 47), the arch and, further back, the wall in von Kulmbach's "Meeting of Joachim and Anne" (Plate 38), the drapery at each side in Renoir's "Nude with Castanets" (Plate 52) and the tree trunk in his "Nude, Back View" (Plate 22), the veil extending from top to bottom along the right side of the foreground in Salvatore Pinto's "Odalisque" (Plate 34), the non-illustrative black plane that runs down the right edge of the canvas in de Chirico's "The Philosophers" (Plate 37), the upright foreground legs and drapery at the right in Degas' "Nudes" (Plate 83), the plane established by the two tall trees in Modigliani's "Landscape" (Plate 41) and by the row of trees in Cézanne's "House and Wall" (Plate 88) and the row of figures in the foreground of Carpaccio's "The Arrival of the Ambassadors" (Plate 89).

The sky in both Rousseau's "Tiger Hunt" (Plate 87) and Gauguin's "Haere Pape" (Plate 42) is pushed back to infinity by the *repoussoir* effect exercised by the large, dark area of foliage in the middle distance. In the Rousseau, further push-back action is created, this time on the entire scene, by the tall stalk of leaves that extends from the bottom to the top at the right of the canvas.

A single foreground figure, as in Manet's "Boy with Fife" (Plate 45) and Lagut's "Harlequin" (Plate 44), or a compact group of figures, as in de Chirico's "The Philosophers" (Plate 37), or just an isolated unit, such as the possibly otherwise inexplicable post on an island rock at the left in Jean Hugo's "Douarnenez" (Plate 94), may also, by the space relationships established with the context, play the part of *repoussoir*.

In Renoir's "Reclining Nude" (Plate 57), it is the very first plane, the border enfolding figure and landscape on all sides, that performs as a *repoussoir* by its setting in space the entire scene behind it, save the small overhanging

For example, on another occasion, "Gardanne" (Fold-out Plate 100), in the recess left of center Cézanne again paints a row of trees which, as such, unify with the row of trees in his "Landscape with Well." But now, in "Gardanne," it is a row of blocks, sugar-loaf shaped, hard and massive, which, like sentinels stiffly at attention, one after the other beat out a tempo of upright volumes closely set together. By the fact that these trees make up a row, they unify also

foreground piece of drapery. The principle governing the action of an enframing *repoussoir* obtains also in Antonello da Messina's "St. Jerome in his Study" (Plate 49), where the enframing architectural doorway is a spring-board for our eye to plunge into the abruptly receding interior scene despite the attention-calling "still-life" grouping of live units at the base of the enframing *repoussoir*.

Here, we should make clear the difference between what is strictly a *repoussoir* and what is, on the other hand, an enframing sequence of units: the enframing action more often than not involves a *repoussoir* action, but the *repoussoir* action need not enframe. These facts will be made evident in the text discussion of various pictured trees which function as *repoussoirs*, sometimes also enframing, at other times not.

The horizontal parapet across the entire lower front of the composition in "Portrait of a Venetian Gentleman" (Plate 5), by Giorgione in collaboration with Titian—as in many another similar portrait presentation by both Flemish and Italian Renaissance painters—illustrates still another adaptation of the *repoussoir*: its effect here is immediate, emphatic and a powerful reinforcement to the *repoussoir* action of the figure itself.

From the above, it can easily be seen that an artist is free to make any component of his picture fulfill the rôle of *repoussoir*. A point also to be noted is that a *repoussoir* action does not come about by way of subject, but by way of specific plastic relationships. In Perdriat's "Woman and Cat" (Plate 43), for example, the area in the background at the left, although suggesting a drawn curtain, lines up with the adjacent area at the right rather than pushing it into depth. Similarly, in Lagut's "Battledore and Shuttlecock" (Plate 39) there is no space to speak of between the tree at each side in the background and the mountains behind them. Consequently, these trees, while intercepting the view of part of the mountains and serving as pillars to the enframing arch of leaves and branches above, are not *repoussoirs*: decorative illustration in compressed space is obviously Lagut's concern here, rather than expressive composition of volumes in full three-dimensional depth.

A modification of the *repoussoir* principle is to be seen in the seventeenth-century Dutch painter Fabritius' "A View in Delft" (Plate 92), in which an angled fence accentuates the lateral movement of space as much as it does the recession in depth—not, however, without cutting the picture in half as it divides it into two plastically unrelated, irreconcilable space compositions, namely, the dark, compact, enclosed space organization of the interior scene at the left and the lighted, airy, open-ended, out-door expanse at the right. In contrast, the Florentine artist Paolo Uccello successfully integrates, by color rhythms and tonality, a scene, "Attempted Destruction of the Host"

with the row of small trees in the center space in Renoir's "Noirmoutier" (Fold-out Plate 75). But in the Renoir the trees gracefully flow into each other, while those in the Cézanne are rigid and move in the staccato, tom-tom beat that characterizes the general compositional rhythms of other picture units, such as the windows, doors, walls and roofs. In addition, we may note that each tree in the "Gardanne" row is to each tree in Cézanne's "Landscape

(Plate 93) from his "Story of the Jew and the Host," wherein, as in the Fabritius, two adjacent space episodes are separated by a *repoussoir*—here, a wall angled in perspective—pushing space away both laterally—now to the left—and into depth.

Less frequently found than is the upright *repoussoir*, but likewise fulfilling the purpose of accentuating the directness of recession, is a foreground, flat-lying area of pronounced color or intensified light or depth of tone, as occurs, for instance, in the tone- and color-accented foreground band in Cézanne's "Trees and Hills" (Plate 96), in the dark green left and right foreground areas of the road in Utrillo's "Church in the Country" (Plate 95) and in the vividly red object on which the figure rests her foot in Matisse's "Green Dress" (Plate 35) and the foreground color band in his "Flowers in Pitcher" (Plate 51). Were we imaginatively to pale these tones and colors off, the recession in each instance would not appear to be moving so directly back.

The principle operating in both the upright and the flat-lying *repoussoir* is identical, namely, that, because of the *repoussoir*'s affirmative identity and location, an anchoring is established for the viewer's eye at a definite point of reference from which it can more easily and more directly perceive the recession than when, with no *repoussoir* to lead and direct it into depth, the eye has the competing possibility of roaming in other directions before getting ultimately to the farthest region. In effect, *repoussoir* says, "from this very spot the viewer's eye can start to measure off the distance to the far away region." This action is illustrated in simple fashion in Plates 31, 32 and Fold-out 33; in the first the view is from inside the near end of a room, and the wall at the left and the areas on the right and left on the distant wall obviously vie with the area straight ahead for our eye's attention; in Plate 32 the room is seen from inside the frame of the door, the boundaries of which function to a degree as *repoussoirs*, and the center area of the distant wall comes into direct focus, with its distance from the viewer immediately and clearly sensed and easily evaluated. Still more emphatic are these effects when, as in Fold-out Plate 33, the room is looked at from outside of, behind, the door frame; the door frame, now obliterating much of our peripheral vision, acts as a *repoussoir*, sending the distant wall way back and doing so most readily. (Incidentally, this door-frame type of *repoussoir* was frequently employed by seventeenth-century Dutch painters of interior scenes [*e.g.*, Plates 46 and 90] in their look-into-the-next-room space designs. In "Interior with a Harpsichord," [Plate 90], by Emanuel de Witte, for example, an *enfilade* in depth of door-frame *repoussoirs* invites, nay, directs, one after the other, the viewer's eye to look from the front room into the next room and from there into the next and, again, from there into the room beyond and on to the distant landscape—a space pattern in

with Well" (Fold-out Plate 81) as Renoir's tree in "Farmhouse" (Fold-out Plate 78) is to the tree in his "Noirmoutier" (Fold-out Plate 75): the mass of the foliage is the main point in "Gardanne" and "Farmhouse," while linear elements dominate in "Landscape with Well" and "Noirmoutier."

Nevertheless, each instance of tree represents a variety played on the unifying theme: in "Farmhouse," as we already observed, the subsidiary masses within the total mass of foliage expand into depth and into each other in a graceful, gently fluid, continuous sequence of color chords. Those in "Gardanne," on the other hand, slice up the volume into distinct, abruptly-shaped, overlapping angular planes which, in their pattern, the dramatic disposition of their areas of light and dark and their up-and-down alignment at the top, engender a rhythm akin to the staccato beat of planes, including the step formation, that pervades the entire composition. Each tree, then, in the "Gardanne" row is a new variation of pictured tree, not a better variation

depth recalling the inside view of cathedrals and a concept not foreign in principle to that applied to the partitioning of space into multipillared open patios or into multichambered settings by early Italian artists, such as Sassetta in his "Saint Anthony Distributing his Wealth to the Poor" [Plate 48] and Giovanni di Paolo in "The Annunciation" [Plate 91].).

Since the action of a *repoussoir* consists in its driving space off and away from the *repoussoir*'s location, it is logical to include among *repoussoirs* such a variant as that illustrated by the wall at the left and the lighted side of the angled partition-wall in the Uccello referred to earlier: these walls block, end, the space expansion and, in so doing, push space off and away, but this time forward from where they occur. Because of this forward-pushing effect these units might well be described as and termed "projecters." In this respect, we may observe that the large dark area of foliage in the middle distance in both Gauguin's "Haere Pape" (Plate 42) and Rousseau's "Tiger Hunt" (Plate 87) assumes the dual rôle of *repoussoir* and "projecter," as does, for instance, also, the large rocky mount behind the figure's head in Giorgione's "Slumbering Venus" (Plate 55).

Thus, to repeat and make emphatic, a *repoussoir*, as we apply the term, and a "projecter", likewise, pushes off and drives away from the point of its occurrence *all of the rest* of the painting in a specific direction. And, excepting that of the flat-lying foreground version, the *repoussoir*'s location is restricted to no particular plane in the recession, save, of course, that it cannot occupy the most distant place in the depth of space, since there would be no further component for the *repoussoir* to act upon and drive back, just as a "projecter" cannot occur in the most forward position, since there would be no further component to act upon and push forward.

but an individual aesthetic creation. Over and above the fact that it is a pictured tree and a Cézanne-pictured tree, it is a tree that works for the particular painting in which it occurs, participating in its compositional step formation, in the dynamic, multidirectional brushwork, in the angularity, in the staccato activity, in the light-and-dark drama and so on.*

Our next pictured tree comes from Matisse's "Collioure" (Fold-out Plate 103). The tree here sets up a framework we may be familiar with for having seen it in such paintings as Cézanne's "Mont Ste-Victoire" (Plate 101) and "Mont Ste-Victoire with Valley and Viaduct" (Plate 102). As in these, in "Collioure" the tree trunk rises directly upward at one side of the foreground and deploys its foliage across the upper width of the canvas. Insofar as it accomplishes what Cézanne's two Mont Ste-Victoire trees accomplish, the tree in "Collioure" is, together with those Cézanne trees, part of, unified in, the category of trees which do just what those trees in Cézanne and Matisse do. The tree in "Collioure," however, and not the trees in the two Cézannes, is primarily decorative: the trunk is presented as essentially a patterning purple band that branches out at its top into thinner bands, stripes, of green and brown, and its foliage appears as variegated groupings of flat, olive-green blobs that pattern the area of sky, with, nevertheless, enough of the illustrative and the expressive retained—we can identify "trunk," "foliage" and "sky," and these are imbued with a sense of drama—to qualify the preponderant decorativeness. And, because of the emphasis on the decorative, Matisse's version of the Cézannesque framework plays a variation on the type.

Furthermore, as well as belonging to and striking a variation on the unifying category of trees found in the two Cézannes mentioned above, the tree in "Collioure" functions also as a special kind of instrument of the picture space.

* *In passim*, we may, in "Gardanne," detect in the dynamic interplay of small planes set at angles to each other in relatively compressed space (Detail Plate 99) a kind of prophecy of what twenty years later evolved in the innovations of the Cubists (*cf.* Plate 98).

If we follow the drooping foliage at the upper left, we find that it initiates a downward movement as it leads our eye to a tonal accentuation on the sea below. This downward movement is soon picked up by the deeply colorful, well-defined upright foreground plane which, slanting downward to the right and linking up with the base of the tree, completes an enclosure and, at the same time, pushes back the main part of the landscape. Yes, then, the tree unifies with the *repoussoir*-enframing trees found in Cézanne's "Landscape with Well" (Fold-out Plate 81) and Renoir's "Noirmoutier" (Fold-out Plate 75), for there is a *recurrence* in each of what is essential for a pictured tree to function both as a *repoussoir* and as an enframing device; and, no, it is not exactly like those other *repoussoir*-enframing trees precisely because of what *occurs* in this painting alone—again, the stress on the directly decorative character of the tree rather than on its illustrative and expressive aspects, as is also the case with regard to the other constituents of the landscape of which the tree is an organic part. Thus does the Matisse tree in "Collioure" have merit and interest in its own right: it contributes to the decorative drama, specifically, a drama of exotic color, which excited Matisse and can be exciting to us if we are able to see beyond what the tree unifies with—pictured trees, *repoussoir* trees, enframing trees, Cézannesque trees—that we have already experienced and, therefore, know and recognize.

In "Chasing the Squirrel" (Fold-out Plate 106) by George Washington Mark, an American artist working around the middle of the nineteenth century, a tree, situated in the foreground at the left and dramatically set off by its context, pushes back the vast expanse of space beyond. It unifies, therefore, with other trees of this sort, *i.e.*, those in the category of *repoussoir* units set at one side in the foreground. The relationships here, however, are established for the sake of *this* particular picture intent—not one of decorativeness, as is the case with Matisse, nor of expressiveness, as with Renoir and Cézanne, but of illustrativeness, the telling of a story, to which the tree contributes the information, "Here's where the squirrel ran up." But the rôle of the tree is not solely to impart information, *i.e.*, not one of mere illustra-

tion, for we have by no means seen all there is to see with the literal subject facts it presents.* Here, color, light and dark, line, etc., the elements that make up the subject facts, have an intrinsic interest as they convey also a set of broad human values—directness and simplicity, dramatic starkness, subtlety in the recession of the sky—by the manner of their use. From the clean-cut pattern of the *repoussoir* tree, space moves on to the gradually focalized, light-suffused distance, an effect that recalls the work of Claude† (*e.g.*, Plate 104), although, in contrast to Claude's work, in which the sunlit space usually draws our eye to the far distance and holds it there, in the Mark our eye is sent back to the foreground because the sunlit area is made to function as a foil to silhouette and set off the illustrative identity of the protagonists in the story. Moreover, the tree, naïvely drawn and modeled, is an organic factor in the naïveté of the total presentation.

The Mark tree participates also in the overall picture design. Note, for example, how the double curve in the branches and twigs repeats the curves of the outline of the figures' backs and, by so doing, carries on the relatively slow activity that characterizes the painting as a whole; how the vibrant quiver of the twigs responds to the U-turn motion of the squirrel's tail; and how the gearlike interlocking of legs and arms sends our eye step by step up the tree towards the squirrel.‡ Also, because of the treatment of the

* For a discussion of the meaning of "mere illustration," see Violette de Mazia, "Three Aspects of Art—Their Interrelationships," *The Barnes Foundation Journal of the Art Department*, Vol. VI, No. 2, (Autumn, 1975), The Barnes Foundation Press, Merion, Pa., pp. 15–18.

† Whether Claude actually influenced Mark or whether Mark's space effect merely happens to have an affinity with Claude's is impossible to determine. In fact, it is not uncommon for two or more individuals to make independent "discoveries," as evidenced by the phenomenon of patents being applied for simultaneously on the same invention by people who had never dreamed of each other's existence. In other words, there is in the world a multiplicity of influences that act upon everyone, and it is rather to be expected than otherwise that the same or similar ideas will be generated in complete strangers, particularly when things developed up to a point make it ready, set the stage for the next step to be taken.

‡ A comparison might be made between the illustratively expressive quality of both this gearlike interlocking and that seen in Daumier's "Grievous Outcome from Abuse of Horse Meat" (Plate 105).

tree at its top, by which the twigs and, accordingly, our eye are directed, downward to the right, the figure at the right is not left out in the cold, so to speak, as it otherwise would be—if, for instance, the tree went no further than where it reaches the top edge of the canvas—but is held in the picture in part by the tree and by the direction of the branches above it and also by the fact that, together with the mountain in the background between them, the unit made of the two figures counterbalances the tree's weight at the left. Once more, we have a pictured tree unifying with others in the category of *repoussoir* trees situated at one side of the foreground, but also a pictured tree which is and does what no other tree in that category ever was or did.

Corot's "Italian Landscape" (Fold-out Plate 109) offers trees that are more or less flattened and silhouetted rather than fully rounded units and that pattern the areas where they occur with delicate, lacy cut-out shapes. These trees consist of varying tones of a single hue and are set at each side of the scene in the middle distance. From the point of view of their compositional function, they belong in the category of *repoussoir* trees, but, instead of also serving to enframe the space they push away from the foreground, as the enframing *repoussoir* trees variedly do in Renoir's "Noirmoutier," Cézanne's "Landscape with Well," Matisse's "Collioure" and Mark's "Chasing the Squirrel," the *repoussoirs* here so act in conjunction with each other that space is directly channelled *through*, moving irresistibly back from *between* the two definite yet delicate landmarks of the tree groupings at right and left. If, indeed, we were imaginatively to remove the trees, our eye would promenade from one side of the landscape to the other; that is, the picture would acquire a sense of lateral expansion that would compete with and reduce the directness of the recession into depth. Coincidentally, the trees, implemented by the stepping-stone kind of placement of sheep and rocks, daintily and in crisp fashion punctuate the vast expanse of relatively clear space and thereby lend the scene a sense of intimacy, a nearby character—what might be described as a merging of the space effects of Claude (*e.g.*, "The Mill," Plate 107) with those of the Dutch (*e.g.*, Berckheyde's "Street Scene," Plate 108). In this

Corot, then, we have once more a variety of pictured trees played on the unifying category of *repoussoir* pictured trees.

If we now examine the trees in Renoir's "Landscape with Figure" (Fold-out Plate 54), we recognize in them some of the essential distinctive features of the trees in the Corot just discussed. The trees, for instance, are placed at each side in the middle distance, one grouping nearer the foreground than the other, and, by the relationships to each other and to the rest of the landscape, channel the space through, between them, to the most distant region. The Corot and the Renoir trees in these two landscapes unify, therefore, with each other on the basis of what recurs in each that is similar—notably, a particular space-channelling version of *repoussoir* pictured tree.

With all that, the trees in Renoir's "Landscape with Figure" strike a variation on the unifying theme by what occurs in them which is not a recurrence of anything occurring in the Corot trees. Although in both paintings the trees, for example, are delicate and gentle, in Renoir's rendering, in contrast to Corot's, where they appear as clean-cut, relatively flat shapes, they are made of delicate and loosely defined volumes. In both, true enough, the trees are located at the right and the left of the canvas near the middle distance, but in the Renoir they are everywhere else as well, for their color flows over into the surrounding atmosphere, thus making the trees continuous with what they also help to set off in space. In addition, the color of Corot's trees is a cool, silvery green, which, while varied in its tones, appears, in comparison with Renoir's color, to be practically monochromatic. Renoir's color, indeed, is lavish in its variegated content of lush color chords, aglow with a deep warmth, a flowerlike iridescence, a floating and fluid delicacy; it sings out with overtones of these qualities as if the whole scene were breathing out a color radiance. In short, these trees in Renoir are, do and mean what no other trees, not even others of Renoir's, are, do and mean.

The trees in "Landscape with Figure" belong, of course, to the category of pictured trees; in his experience, his expression, Renoir brought to bear what he had learned from trees in nature. He also brought to bear what such trees meant

to him at the moment and, further, what he had learned from flowers, from jewels, from flames, from sunsets; what he had learned from color in general; what he had learned from other painters' use of *repoussoirs* in space organizations; what he had learned from the Venetians, from Rubens, from Delacroix, from the Impressionists; and what he had learned from the floating, misty Corot of the late years (*e.g.*, Plate 76), a Corot, however, of which the nebulous fluff and monotonous silvery gray have been transformed by Renoir into convincing, substantial, warm and richly colorful volumes. So, in "Landscape with Figure" we have yet another new variety of pictured tree, a new variety of space-channelling *repoussoir* tree and, also, a new variety of Renoir tree.

Summary

As a preliminary to considering unity and variety as they occur and function in individual works of art, we have in this essay introduced the concepts of unity and variety as conditions of life as opposed to arbitrary rules. To this point we noted that it is because of unity that life, social life, is possible, for without it we would have only chaos. This applies not solely to external existence, but also to our psychological, emotional and intellectual life: when our physiological system breaks down, we tend to break down psychologically, too, and vice versa. Likewise is variety a necessity, for, under the control of or reined in by unity, it is what provides us with opportunities for learning, for growing, in short, for keeping alive. While unity preserves us from disorder, then, variety preserves us from deadening sameness—both situations being indispensable to human satisfaction in life as a whole and, for the same basic reasons, in that aspect of life we call art. In contrast to these *requisites*, man-made rules relating to the creating of art can, as we have shown, legitimately, and according to circumstances even should, be departed from whenever aesthetic creativeness is at stake.

To illustrate the function of unity and variety in life and in art, we began by observing that unity involves repetition,

recurrence, of features, so that categories of entities, and, therefore, our capacity to recognize* can exist, while variety involves the uniqueness, the novelty for which we have no exact match in our background, the individuality of an entity, and thereby offers us the possibility of discovery and of development.

As our first example, we cited the human race to which we can say we all belong and make up because of the repetition, the recurrence, among us of features, factors, that are *essential* attributes (not, for instance, bigness or smallness of ear, but ear) of that category of being and yet within which can we find endless variety in the constituent members. We noted that, by the fact of that unity, we are familiar to and able to recognize each other at the same time that, because of the variety, we are interested in and alive to the process of living. We then applied this principle to the study of objects which are unified in the category of "pictured trees" because of what recurs in each that is essential for an object to belong to that category (not, for instance, density or sparseness of foliage, but foliage). And we saw that, although we could recognize each object as being a pictured tree, we did not know before examining it beyond its recognizable features what each tree is that no other tree ever was, for we had no exact match for it. Accordingly, we discovered in each its novelty, and we could therefore find the specific trees to be of intrinsic interest to us and enriching to our knowledge of the general order of pictured trees.

The above observations, intended as they are to establish the relevance and importance of unity and variety to our aliveness, lead directly to the next phases of our study. While we need to, and in subsequent issues of the JOURNAL shall, develop further the aspects of unity and variety as they

* Recognition, the matching of features or aspects of a new situation with features or aspects previously experienced and classified in our mental files, *i.e.*, already known to us, is, we may recall, the first step following sense registration in the total process that leads to perception. (See Violette de Mazia, "Method," *The Barnes Foundation Journal of the Art Department*, Vol. I, No. 1, [Spring, 1970], The Barnes Foundation Press, Merion, Pa., pp. 12-17.)

manifest themselves in our general living, we shall specifically point out their function in determining aesthetic value and indicate the parallel to their function, importance and meaning which is to be found in the work of the artist.

Poetic Musings

by JAMES E. TAYLOR, JR.*

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The Interlude

Luminous, lucent light,
 A sunshine harmony,
The gust of wind was calling,
 A voice in the trees.
The soft sigh was
 A lonely cry.

Aura

That tender touch—
For a moment we were one.
Tear drops washed over me—
She was gone.
Like a faded flower,
The scent remained
A tender touch.

The Magic Spell

FOR THE FIRELIGHT BALLET

A lost trace of time
A pinch of love's golden lace
A glow in the dark
A warm woven web
A kiss with a spark

Erin

Blue-filled mysteries
In the quiet of the night.
My lady danced on air
A gentle grace
With eyes of a cat
A contemptuously proud stare.

The Orff Approach to the Teaching of Music to Children

by TOSSI AARON*

IN the same decade that Dr. Barnes was presenting his revolutionary ideas about art education in America, Dr. Carl Orff, a contemporary composer, was, in Bavaria, developing a remarkably similar approach to the teaching of music to children.

Carl Orff is perhaps best known for his unique and innovative composition "Carmina Burana." In it we can recognize the characteristic pulse of the pieces written as part of his *Schulwerk*,† the name of his published system of music education for children. This system represents a combination of the traditional elementary school music teaching and the educational theories of Zoltán Kodály. It is presented in an ordered sequence of lessons in five books of graded examples of rhythms, songs and instrumental pieces. Orff based the ordering on the principle that music, like language, is recreated in the young child as it occurred in the whole span of man's history and that a child should "speak" and experience his musical language before he is taught by his elders to read and write it.

The *Schulwerk* grew out of Orff's association, in the 1930s, with the "Guntherschule" in Munich, a training center for prospective teachers of music and dance. There he began to explore ways to encourage the students to make their own music as they moved, believing in the necessity for combining speech and movement with the making of melody. He used the recorder, a modern instrument related to the early wood vertical flute, and simple percussion instruments for accompaniment and accent or to initiate the dancers'

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† Schott & Co., Ltd., London, 1950.

activity. After considerable research into primitive instruments, he worked with Karl Maendler to develop the family of xylophones and small percussion instruments now called the Orff Instrumentarium, also to be used in his teaching program.

Following World War II, Dr. Orff, in partnership with an associate, Gunild Keetman, produced the first of the five books of musical examples for the *Schulwerk*. Together they began to train teachers, among them Doreen Hall, of Toronto. Miss Hall and Dr. Arnold Walter, also of Toronto, were responsible for the translation of the German books into English and for the introduction of the Orff *Schulwerk* to the western hemisphere.

Through the University and the Royal Conservatory of Music of Toronto, Doreen Hall set up summer courses in which yearly about a hundred teachers are trained in the Orff method. At the Orff Institute in Salzburg, Austria, a three-year German course and a one-year English course are offered. Training courses in the U.S. draw hundreds of music teachers. The Orff *Schulwerk* has been translated into fourteen languages, and its approach is in use all over the world. In each of the countries where the Orff system is taught, it is based, to a great degree, on the native lore of that country. Chants, rhymes, folksongs and dances become the source for the pieces played and composed.

The essential value of the Orff *Schulwerk* lies in the fact that it is more responsive to a child's needs than is the "academic" method. To see why this is so, let us examine them both and make their parallels and differences clear.

Most Americans now past the age of thirty-five grew up with music as taught in the academic manner. This consisted of a weekly or monthly "exposure" (as if children were film) to a travelling music teacher who appeared, played the piano, taught songs and tried to convince the student that the dots and lines on the board really could turn into sounds (Magic!). In these intellectual, visual games, with their mnemonic devices and a "do" syllable that wandered all over, the gifted were rewarded, and the squirmers, over whose heads the whole thing floated softly, were ignored. Those

with “unbeautiful” voices, *i.e.*, not exactly on pitch, were asked to “mouth the words” rather than sing. The student sat straight up in his seat, with hands behind his back and eyes fixed on the blackboard, and droned the names of the notes, the lines, the spaces, the sharps, the flats—a practice tantamount to teaching a prospective painter his craft by having him memorize and recite the names of the colors he is to use. The student was allowed only to sing, while his body was exploding with energy and the urge to dance. In kindergarten there had been rhythm bands and the beating of time on drums and triangles while the piano played. But that was considered “baby stuff,” as if growing up were synonymous with turning rigid and inhibited.

In some families, the privilege of private music lessons meant for the student a lonely time behind closed doors while he tried vainly to reconcile the glorious music from the radio or in his head with what was on the note-speckled page. Practicing for the weekly lessons was useful training in the development of concentration and discipline but a great barrier to the development of creativity. His teacher, of course, had been brought up under an equally strict regime, where an error was cause for chastisement and improvisation was considered “fooling around.” She had also been “taught” the traditions of music by studying biographical information about the great composers. What she passed on to her student was the perpetuation of this academic method and the myth that music was a lofty mystery, revealed to the chosen few, after many years of work.

In recent times music teaching in the typical school has improved. Newer schools often have a part- or full-time music room, decorated with cheerful pictures. Well-illustrated sets of music books offer diversion for the non-singers. Some books may suggest parts to be read and played on autoharps or rhythm instruments—again, an intellectual exercise for the brain, eyes and hands, while ignoring the ears. Selections usually include some traditional American material, often pedestrian and bowdlerized, and songs from other cultures carelessly adapted for American children and clumsily translated. Some books for the “early grades”

consist mainly of precious songs about a "typical" child's daily life. These last are written by adults who, obviously, have forgotten they were ever children themselves.

The children still sit in neat rows or, more rarely, on the floor, parrotting and memorizing, operating from the grey cells and never interacting with the actual music. Any attempt at improvisation is frowned upon and usually suppressed. The teacher is safely ensconced behind the piano, counting aloud—"one- and two- and three- and four- and"—eyes fixed on the printed notes on the page.

In contradistinction to this "academic" system, Dr. Orff's approach to the teaching of music to children was built on the premise that music develops in the child in the same way that it developed in the history of man—*i.e.*, that it evolved not as an isolated phenomenon, but as an adjunct of speech and dance, and that all three of these forms of expression functioned together as a single entity, first serving the purposes of communication, then those of ritual and finally those of art.* And, indeed, observation of the manner in which the child naturally coordinates voice, body movement and the sounds his actions precipitate lends support to this premise: we see an infant react from birth to his inner rhythms, begin to find his voice, to explore the sounds he can make as he moves his hands and feet. When he has found his balance, he dances, at the same time improvising his own accompaniment by turning catch phrases into melodies and using anything near at hand as impromptu percussion instruments.

The inherent characteristic of each of these activities that unites them, the feature that causes sounds to generate movement and movement to generate sounds, is rhythm. Broadly stated, human response to rhythm is as immediate and spontaneous as it is to color and light, and the child acknowledges its meaning joyously, with all the resources

* This concept of music is closely allied to the idea embodied in the Greek word "musikē," which indicates an integrated combination of the arts of speech, music and dance, as opposed to the meaning accorded it in modern usage, *i.e.*, the art of organizing non-verbal sounds.

at his command. A child likes to use his body, to jump, to run, literally to burst with motion and to give these activities coherence by shouting or singing sounds that convey the same exuberance; he constantly tries out unusual ways for accomplishing simple deeds, such as inventing intricate footwork patterns for the mere act of walking down the street or elaborate gestures for that of picking up a piece of paper. These he completes with little songs or rhyme schemes that map out in terms of sound the rhythms of his movements. In short, the child intuitively integrates speech, dance and music even in his earliest discoveries of his own relationship to the world in which he lives.

The Orff approach to the teaching of music is, as we have implied, based on a recognition of the natural equation the child makes among music and dance and speech. On the whole, it is designed to encourage the child's total involvement and complete, unselfconscious immersion in the creative process: the student is simply left free to make music, to be expressive in terms of his abilities, with few technical demands made upon him and few restrictive rules imposed; and, as he grows, his abilities spontaneously expand.†

Although the significance of this concept is best understood by experiencing its application in the classroom, the essentials of the teaching program can be conveyed by a summary of a few sample lessons. We should, however, bear in mind that classroom activities may vary widely and will be, as are, for example, those at The Barnes Foundation, strongly stamped with the personality of the individual teacher.

Under the Orff approach, movement and music are, as already indicated, conceived of as belonging together, each supporting and illuminating the other. Accordingly, movement exercises—simple motions and little dances that provide the

† The Orff *Schulwerk* activities can be initiated at any age or grade level by adjusting the difficulty or degree of sophistication of the material used. In Europe, where lullabies, songs and rhymes are part of many infants' lives, the "lessons" described in this essay might occur at age 6 or 7. In the United States, where little home music occurs, school music becomes only an intellectual exercise imposed by adults, and these same lessons would be used with "middle-aged" children of 9 or 10.

children with a basic vocabulary for their own creations—are begun very early. The kinds of movements used are always related to normal familiar activities—walking, skipping, turning, running, sliding, jumping, swinging; no artificial toe-pointings or exaggerated pantomimes are included. The children are encouraged to move in varied groupings, progressing from open to closed circles and double circles, from lines to serpentine and weaving figures and to parallel lines, “sets” and couples in squares; they experience a microcosm of dance history. The children learn by imitation, which is the beginning of awareness, by repetition that starts the assimilation of ideas and, finally, by improvisation, the creative experimentation with known concepts.

Music in the earliest lessons is closely coordinated with the simple movements practiced by the children. At the very beginning, the teacher plays short rhythmic phrases which the class is encouraged to echo and, eventually, to invent its own endings to by clapping or playing a drum. As they become confident in this activity, the children begin to add vocal sounds, chanting rhymes, familiar phrases, their own names in unison or individually. At this point, the first “transfer,” *i.e.*, translation of an ordinary activity—in this case, the voicing of sounds—into basic musical terms, occurs; the voices are silenced, and clapping hands alone express the rhythm of the words and thereby extract a musical meaning from them (Plate 110). As a further exploration, half the class may then be asked to contribute a steady background “pulse,” achieved by the patting of open palms on the knees—called *Patschen**—against which the rhythmic clapping is played, soaring above it like a melody. This continuous “carpet of sound,” or *ostinato*, in combination with the clapped “melody line,” gives the children the experience of fitting parts together, one of the basic principles of musical form. The substitution of simple percussion instruments for the clapping and *Patschen*, a second “transfer,” follows, with the children themselves being commissioned to choose the

* *Patschen* is the German word for an open-palmed patting, or rebounding slapping, on either or both knees with either or both hands, simultaneously, alternately or crossing over to opposite.

instruments that most closely duplicate the original effect of the sound: for instance, two hollow bamboo sticks cleanly clicking against each other may be suggested by the sound of the clapping, or the thump of the *Patschen* may be replaced by the muffled sound of a soft, wooly mallet on a small tympani or bass drum.

The next step consists of having the children put some of the exercises they have practiced or invented into an organized framework. For this purpose, the teacher introduces the class to the rondo form—a simple arrangement in which a main, or “A,” section is repeated alternatively with secondary “B” and “C” sections. After they have mastered the idea of the rondo, which is taught by the use of examples, the children select the three parts from their “repertoire” and organize them into the rondo entity. As our illustration, let us say that the “A” section is presented as a rhythmic sequence of four phrases, or musical sentences, made up of the names of some of the children in the class, now, however, “transferred” to, or played as a pattern on, percussion instruments, against an *ostinato* maintained on tympani and hanging cymbal (Plate 111). The “B” section ends up, after a few trial runs, as an improvisation clapped by two children in turn, with others providing an *ostinato* of *Patschen* and finger snaps. For the “C” section, some of the children perform a simple circle dance (worked out in the hall while the instrumentalists were practicing), thereby transforming the piece into a three-dimensional composition. In place of the final repetition of the “A” section, the resolution of the rondo form, the children present a “tutti,” or combination of all the parts.

The development of such a rondo could have taken the class from two to eight lessons, during which time the students not only brought the piece itself from an idea to a finished product, but along the way sharpened their hearing, their perception of the nature of musical expression, as they tried various combinations of voiced sounds, experimented with instruments and exercised their freedom to select the part they wanted to play.

At this point in the lessons, the teacher has the option of carrying the experiment several steps further, specifically by

instigating yet another “transfer,” this time to song and to melody instruments. For this purpose, the children use, from the Orff instrumentarium, a basic set of eight specially designed xylophones and glockenspiels—tuned bars of wood or metal which rest freely on a sound box and are played with mallets held in each hand. Together, these eight instruments cover a range of more than four octaves, with the soprano, alto and bass instruments overlapping, and, because of the variety of construction materials—rosewood, spruce, felt, sheepskin, cork, bamboo and steel or aluminum alloys—are capable of producing a wide range of sounds and sound textures.

The Orff instruments are designed to be modified according to the requirements of the student. At the primary level, for example, some of the bars are removed, leaving only enough to make up either part of or an entire pentatonic scale, *i.e.*, a scale of five tones—do, re, mi, –, so, la, –, (do), or, for example, C, D, E, –, G, A, –, (C).^{*} This scale has an “open” sound like that obtained when only the black keys on the piano are played and does not lend itself to vertical harmonies, clustered chords or modulations to other keys. Every note is consonant with all the others, and it is almost impossible to play a “bad” combination. Because of this, a melody may be quickly invented or imitated, so that even a pre-school child can explore, with only two or three bars (*e.g.*, E, G, A) on the instruments, auditory ideas with a success that inspires confidence and delight. Gradually, more bars are added until the full pentatonic scale is made available.

As with all aspects of the Orff system, the choice of the pentatonic scale as an introductory learning tool was based on the historical development of music: this combination of notes appears in our earliest musical records. Further-

^{*} In some European countries, the syllable “do” is fixed and always represents “C.” Other scales begin on their relative syllables, causing certain problems with sharps and flats. In the U.S. and Great Britain, “do” is movable and is consistently used to signify the first step of a major scale. The use of such syllables is related to *solfège*, or sight-singing. With so many children nowadays studying instruments, it seems more reasonable to use the letter names, which have the same meaning in all printed music.

more, it contains the "lullaby" melody that mothers of every culture, regardless of language and custom, croon to their infants—the tones sol and mi (G and E), a falling minor third, the "cuck-oo" sound we all know so well. Even in India, with its highly developed art song forms, a mother will call her child in from play with these two tones. And if we add a third tone, A, to these two, we have the "Rain, rain, go away" song and countless other chants that, again, nearly all children are familiar with. Finally, with all five tones we have the basis of a major portion of the world's folk music.

Once the instruments have been introduced, simple melodies, either familiar compositions or original inventions, are arranged for singing and playing. At first, perhaps, the melody line will be sung while a few xylophones sound out variously patterned *ostinati*. Each *ostinato* has a particular function—the basses providing a rich, low *bordun* or *bourdon* (literally, bumblebee), *i.e.*, a drone bass on two tones at the interval of a fifth (*e.g.*, C – G); the xylophones donating more rhythmic activity; and the metallophones contributing a radiating sound which ties the whole composition together (Plate 112). The *ostinati* are usually horizontal and flowing, and they produce a delicate line drawing in sound. Individual parts can be taught through singing (ear training), imitation of the teacher's playing or by mirroring the physical movements of arms, hands and mallets (motoric learning). After some experience with these versions of the *ostinati*, the children can usually invent their own to support a melody.

It is only at the moment that the children themselves wish to record what they have made that written notation is introduced. Perhaps they have already attempted to invent a system for indicating sounds, using, for example, differently shaped and sized wooden blocks, objects of various colors or circles and lines to indicate the duration and/or speed of the notes. When "real," *i.e.*, traditional or standard, notation is taught, the children are immediately given pencil and paper; that is to say, they are immediately involved in the *doing*, not in mere *talking about*: they write and then play.

As the school years unfold, the full musical scale as we know it is covered, and, through the actual playing and singing of representative compositions, the historical development of the art as a whole is reviewed. At the same time, the guiding principle, the overall design, behind the presentation of this material is the fostering of creativity in the student. Each illustrative piece of music serves to illuminate an essential idea—the unity of a phrase, or musical sentence—and is meant to be used, to become a part of the children's resources—a song to be sung while instruments support it and other children dance to it; a poem or rhyme or jingle to embody a rhythm on which a melody may be built. And, further, all such elements become part of a musical landscape the children themselves paint—a rondo, perhaps, or a canon, with its interlocking repetitions.

The five books designed by Dr. Orff to be used in his music education program include examples of compositions paralleling in their ordering the sequence of the development of musical styles, getting progressively more complex harmonically and eventually encompassing counterpoint and sophisticated rhythmic structures. After the children have played various meters, keys and modes, they have a background of musical ideas on which to draw for their own improvisations. The books, however, are not meant to be seen by the children, nor is the teacher intended to do more than to use them as examples or as broad outlines for his own and the class's original work and as a source from which to select what he needs for illustrating a concept the children are ready to understand.

By the same token, the Orff approach demands a great deal from the teacher. It involves much more than the conscious intellect; it asks that the teacher draw *out* the music from the child rather than push it *in*. An Orff teacher must himself be able to improvise freely, spontaneously and immediately, for his main function is that of a flour-sifter for the children's ideas, which he must be able to leaven with his own knowledge and taste. He must be able to do all the things he asks of the children—to sing clearly, to move gracefully, to play the recorder and a wide variety of instruments with precision and sensitivity. A good feeling for language, a familiarity

with folklore, especially the songs and rhymes of children, and a deep, intimate understanding of the traditions of music also are required. The teacher is completely on his own, to work creatively within the pedagogical framework.

We might pause here for a brief restatement of the overall design of Dr. Orff's educational approach. We have seen how every child can be involved in the learning of music, involved with his whole self. For ideas, he is taught to draw on all that he is and on all of his experience up to any given point: to clap a clear, rhythmic pulse or pattern with a sense of its contributing to the meaning of a composition, he calls upon his "patty cake" games of six months of age; to make an improvisation, he uses fragments of the echo-clapping games his teacher showed him yesterday or the drum part on the rock-and-roll record he heard last night at home. Spontaneously, instantly, he selects and sifts from his already vast store of information and puts it together in his own way. Although the teacher is there to set examples, to encourage experimentation and quietly to guide taste, his function diminishes as the school years progress. And the goal of the program, accordingly, is not to mold "perfect" musicians, but to foster sensitivity in the students, to allow their musical ideas to flourish as they will and to increase understanding and awareness of the meaning of the complex relationships that may exist among sounds.

In classroom practice, the Orff system asks only that the child put forth his best effort at any moment, that he know that he is working up to capacity and that he strive to extend his limits. There is, then, something in the Orff approach for every child, regardless of his mental or physical capabilities: it is not music education for the gifted or talented alone.

Orff's approach, that of following the child's natural progression in developing musically, is far from being a "method" in the current, colloquial sense of the term—that is, a systematic, prescribed outline for instruction (as is, for instance, the Kodály method, in which material to be used for each lesson is precisely written up). Rather, it falls into the original Greek definition of "method," "a way of doing

things.” Dr. Arnold Walter, who was, as we indicated earlier, instrumental in bringing Orff’s ideas to the western hemisphere, says of the program: “It is not a method among methods; it is not a primer building on a language already learned; it assists in the growth of that language itself.”* In short, it is a map to creative understanding of music rather than a set of directions for mastering its mechanics, though such mastery is, as it were, incidentally acquired as the student becomes actively involved, creatively immersed, in making music firsthand.

From the above, it will be apparent to those of us who have studied at The Barnes Foundation that many close parallels may be drawn between the Orff ideas or program and the educational approach initiated by Dr. Barnes. For me as an Orff teacher, the training at the Foundation has proved singularly valuable, both in providing specific insights into the nature and substance of the creative process itself and in instilling a general framework for maintaining objectivity throughout all my efforts to analyze my own and my students’ work. Most important of all, however, is the profound influence that the exemplary teaching of the Foundation’s faculty has had upon my own classroom activity and the understanding I have attained in the course of applying what I have learned to the Orff program.

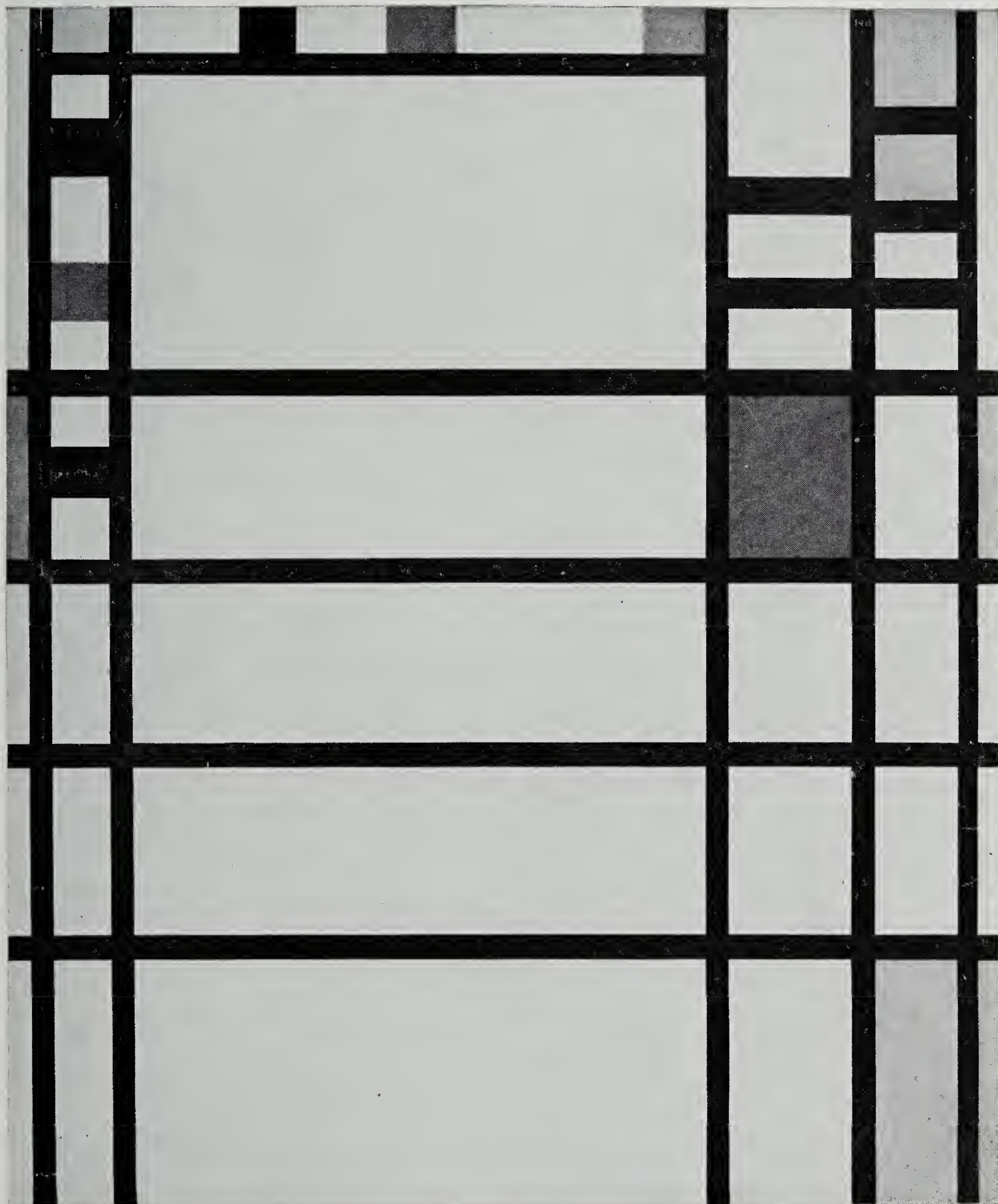
Finally, to borrow a musical image from John Dewey: “The moment of passage from disturbance into harmony is that of intensest life.”† This sentence, of course, describes the experience common to the creative process in any medium of expression, as well as to the enactment of everyday affairs. Similarly, with guidance that allows for freedom and inspiration by example, Carl Orff’s program of education can bring any student to that “moment of passage,” can, that is, help him along the journey from fleeting curiosity or casual recognition to comprehension and, ultimately, to true perception.

* *Orff Institut Informationen*, 8/9, Salzburg, Austria, 1970.

† *Art as Experience*, Minton, Balch & Company, New York, 1934, p. 17.

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PLATE 1



Mondrian

Trafalgar Square
(The Museum of Modern Art, New York,
Gift of Mr. and Mrs. William A. M. Burden,
donors retaining life interest)—Page 6 ftn

ERRATUM

The above plate has inadvertently been printed upside down.



Tintoretto

Hercules and Antaeus
(Ella Gallup Sumner and Mary Catlin Sumner Collection
—Courtesy Wadsworth Atheneum,
Hartford, Conn.)—Page 5



Soutine



Tintoretto

Two Prophets
—Page 8

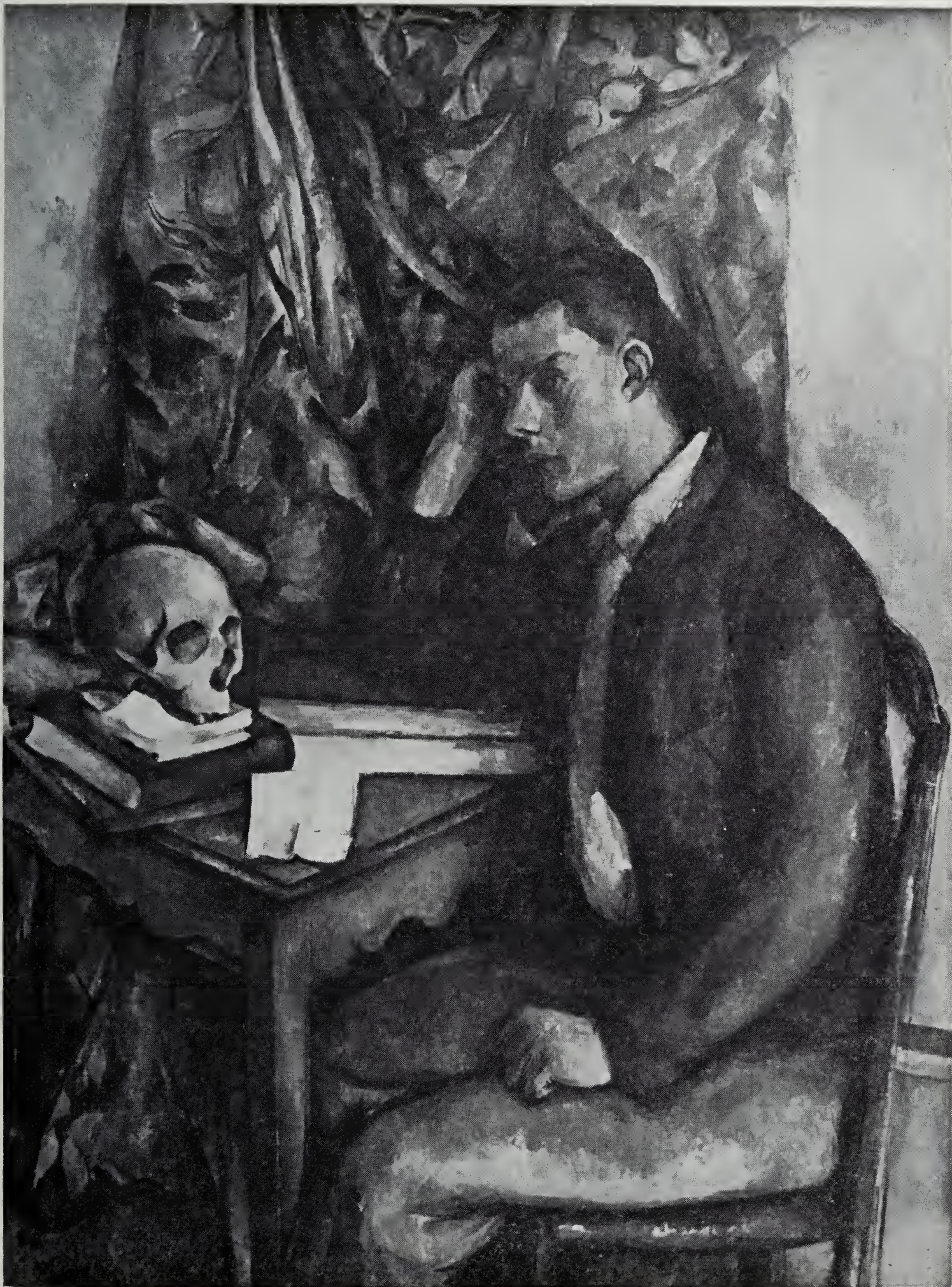


Giorgione and Titian

Portrait of a Venetian Gentleman
(National Gallery of Art, Washington, D.C.
—Samuel H. Kress Collection)—Page 24 ftn



Matisse



Cézanne

Man and Skull
—Page 6

PLATE 8



Lyonel Feininger

Gaberndorf No. 2
(William Rockhill Nelson Gallery of Art,
Atkins Museum of Fine Arts, Kansas City, Missouri
—Gift of the Friends of Art)—Page 6 ftn

PLATE 9



Juan Gris

Josette Gris
(Hermann and Margrit Rupf Foundation,
Kunstmuseum, Bern, Switzerland—© ADAPG, Geneva)—Page 6 ftn

PLATE 10



Picasso

Portrait of Jacqueline
(Collection of the artist's estate
—© S.P.A.D.E.M., Paris, 1972)—Page 7



Etruscan

Dark-haired Dancer
(Detail from wall painting in the "Tomb of the Giocolieri," Tarquinia—
© Leonard von Matt, Ennerberg, Buochs, Switzerland)—Page 8



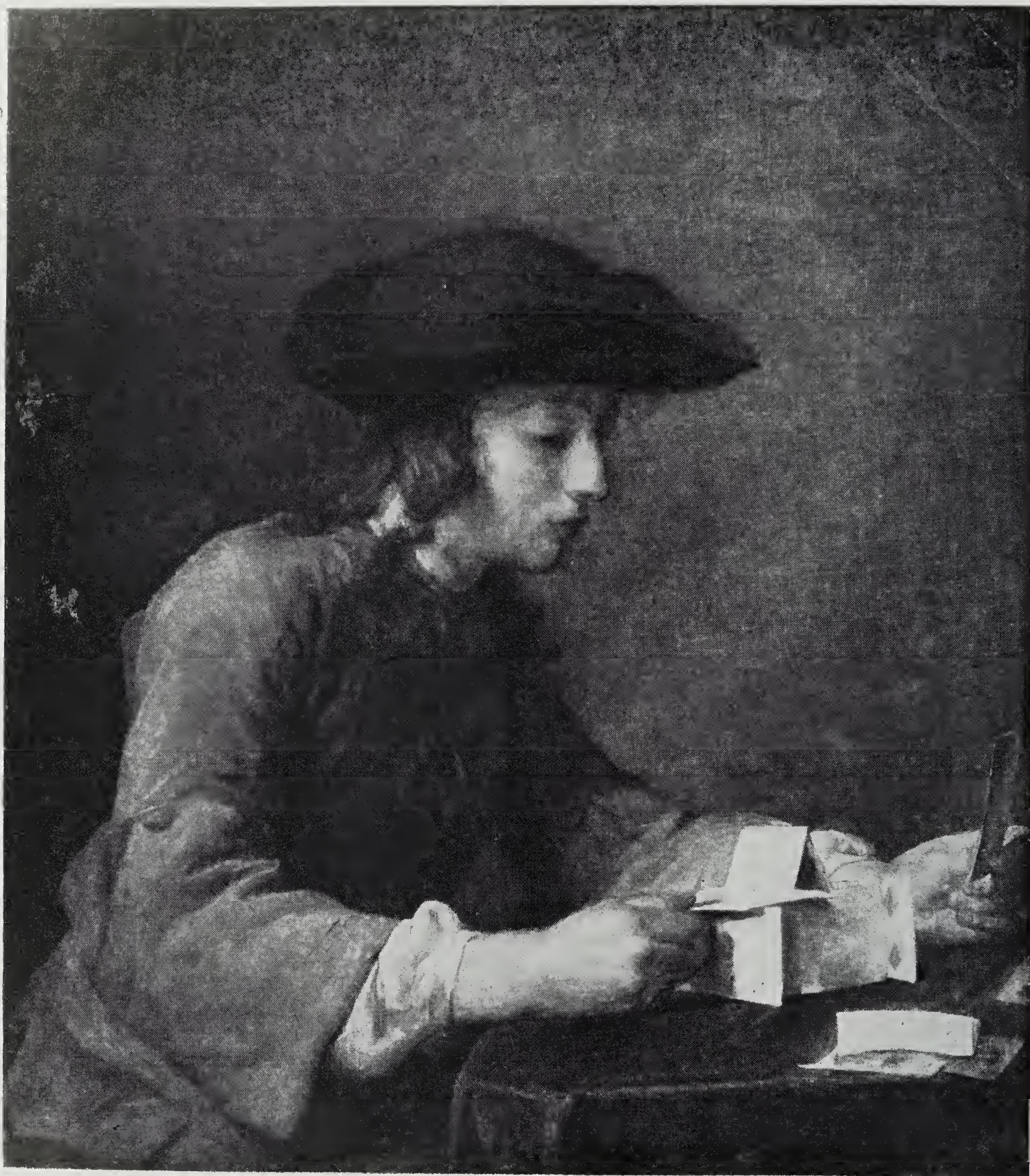
Chardin

The House of Cards
(National Gallery of Art, Washington, D.C.)—Page 8



Chardin

Portrait of an Artist
(Private Collection, New York)—Page 9 ftn



Chardin

House of Cards
(Louvre—Photograph, Musées
Nationaux, Paris)—Page 9

FOLD-OUT

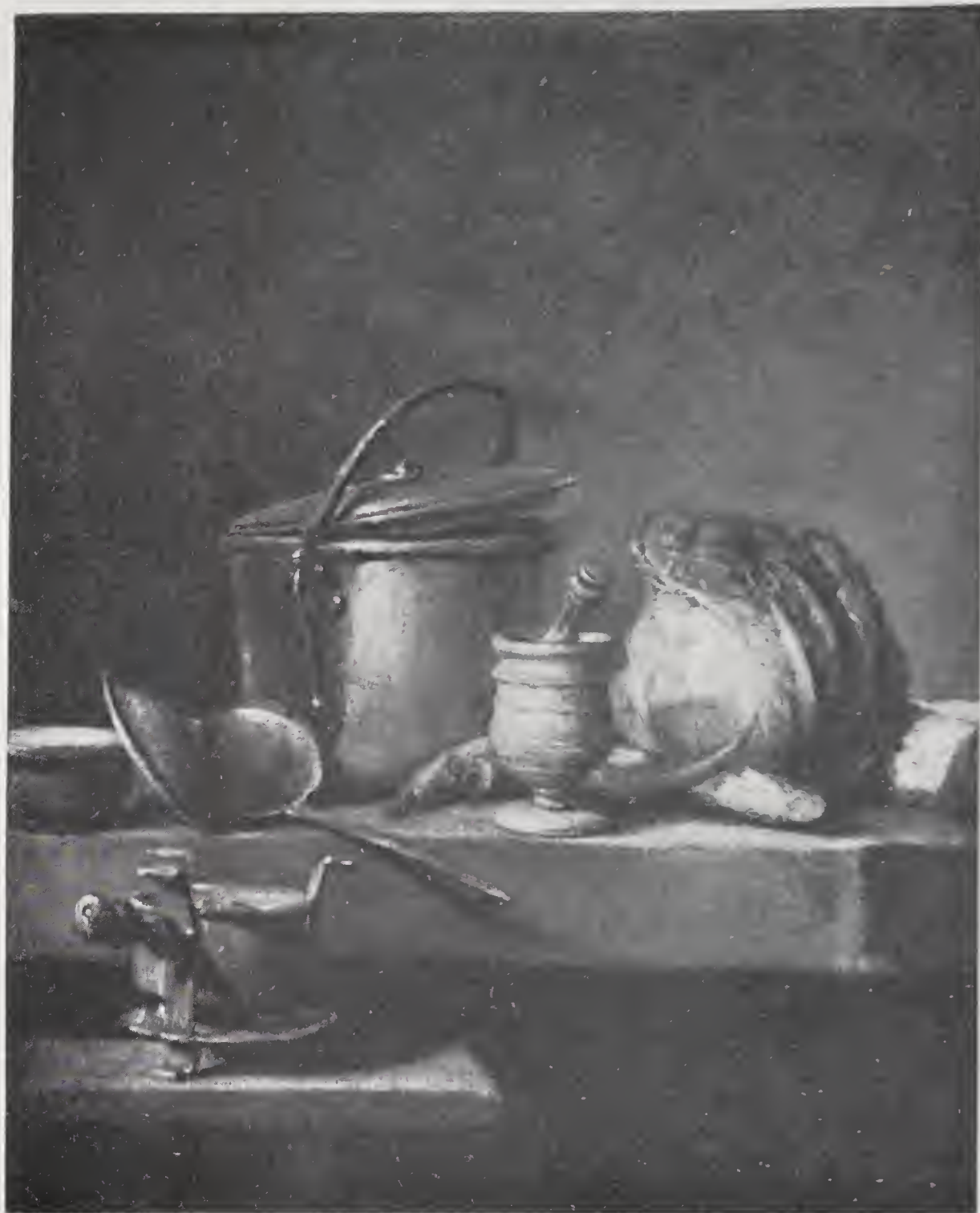
PLATE 15



Chardin

Detail from *Three Herrings,
Cauldron and Two Eggs* (Plate 60)
(Private Collection)—Page 9

PLATE 16



Chardin

Still Life with Cabbage
—Pages 8–10



Chardin

Still Life with Cabbage
—Pages 8–10



Courbet

The Young Bather
(The Metropolitan Museum of Art,
Bequest of Mrs. H. O. Havemeyer, 1929
—The Havemeyer Collection)—Page 14



Renoir

Bather with Griffon
(Museu de Arte de São Paulo, Assis Chateaubriand,
São Paulo, Brazil)—Pages 13–14



Manet

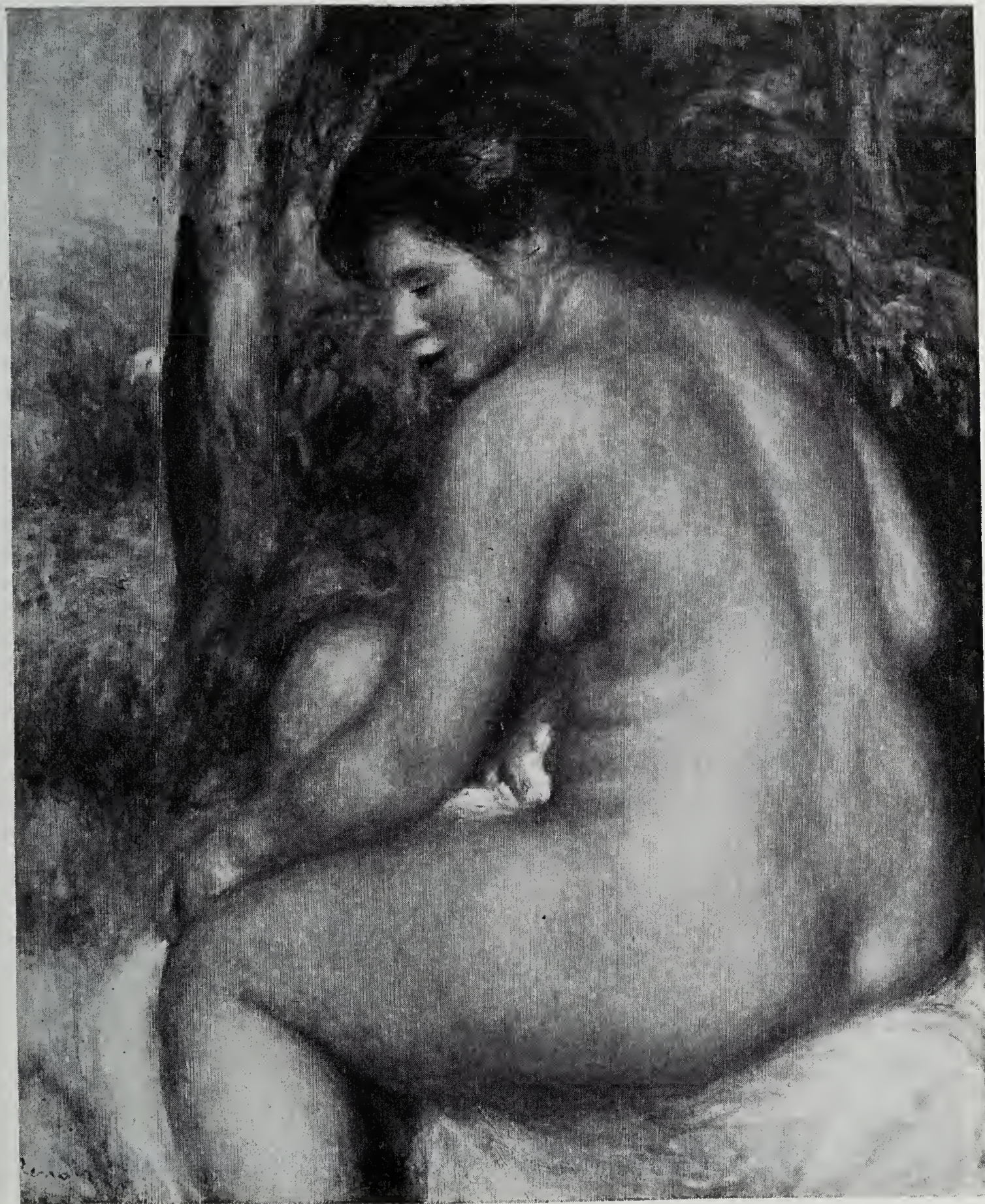


Renoir



Renoir

Torso
—Pages 14, 16



Renoir

Nude, Back View
—Pages 16, 23 ftn



Jean-Antoine Houdon

Louise Brongniard
(National Gallery of Art, Washington, D.C.,
Widener Collection)—Page 14



Renoir

Head of Girl
—Page 14



Corot

Woman in Grey
—Page 10



Perronneau

Girl with Cat
(Reproduced by courtesy of the Trustees,
The National Gallery, London)—Page 14



Dutch *Repoussé* Silver Spoon

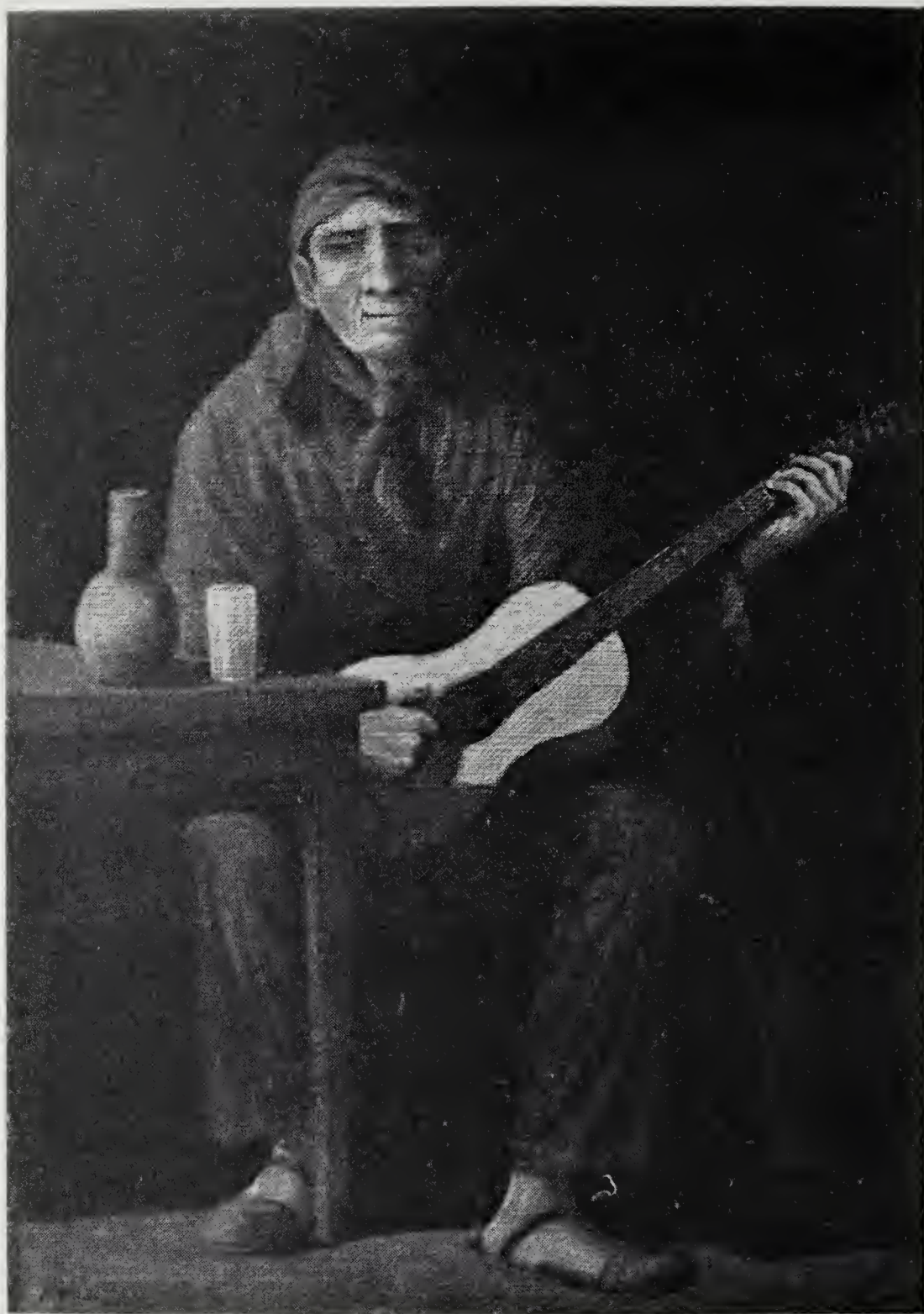
(Private Collection)—Page 22 ftn



Dutch *Repoussé* Silver Spoon

Back View of Plate 27
(Private Collection)—Page 22 ftn

PLATE 29



Hurwitz

The Blind Musician
(Private Collection)—Page 22



Hurwitz

The Blind Musician
(Private Collection)—Page 22

PLATE 31



Room viewed from in front of door frame
—Page 25 ftn

FOLD-OUT

PLATE 32



Room (Plate 31) viewed from inside door frame
—Page 25 ftn



Room (Plate 31) viewed from behind door frame
—Pages 22, 25 ftn



Salvatore Pinto

Odalisque
(Private Collection)—Page 23 ftn



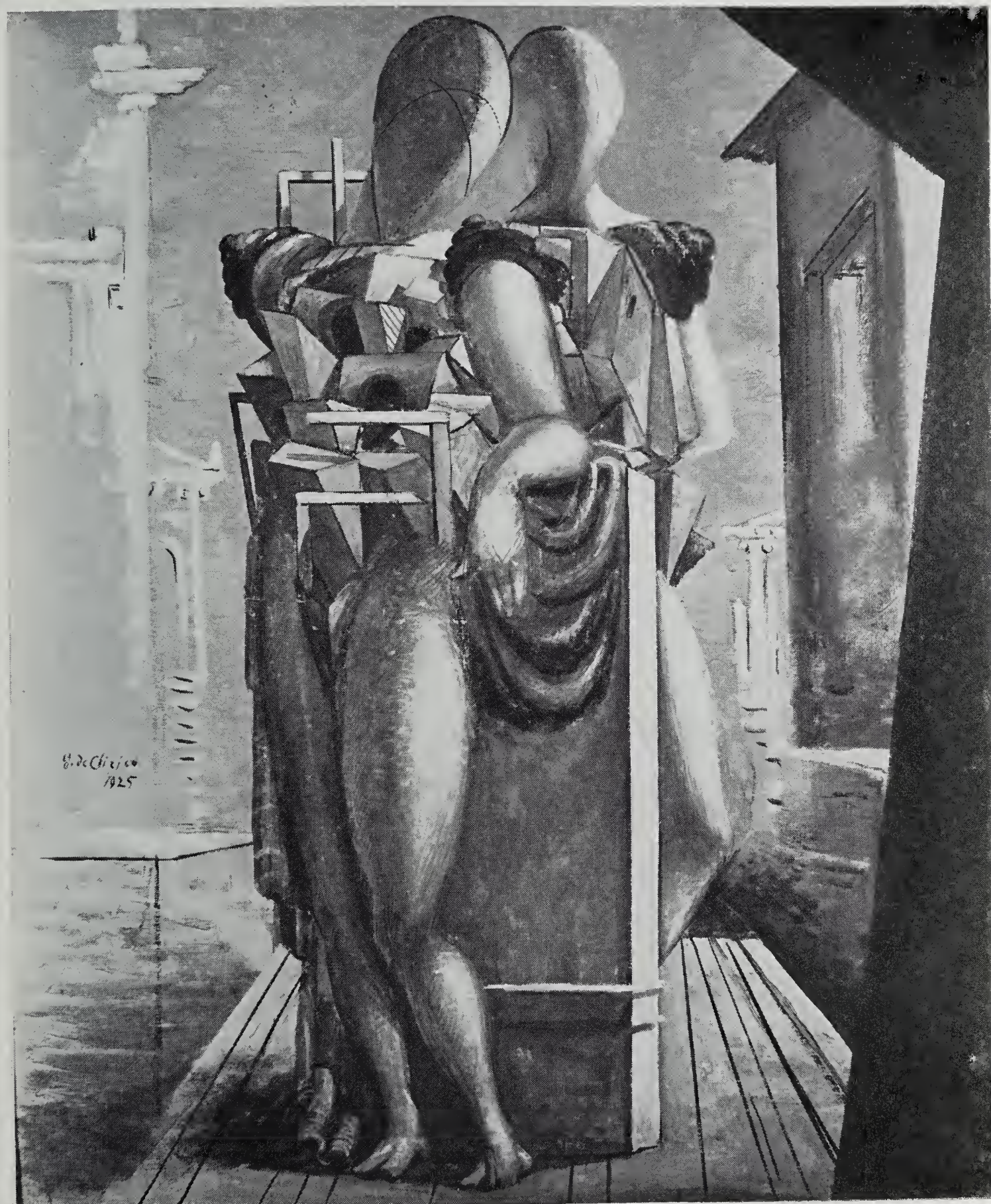
Matisse

Green Dress
—Page 25 ftn



Mantegna

The Death of the Virgin
(Prado Museum, Madrid)—Page 23 ftn



de Chirico

The Philosophers
—Page 23 ftn



Von Kulmbach

Meeting of Joachim and Anne
—Page 23 ftn



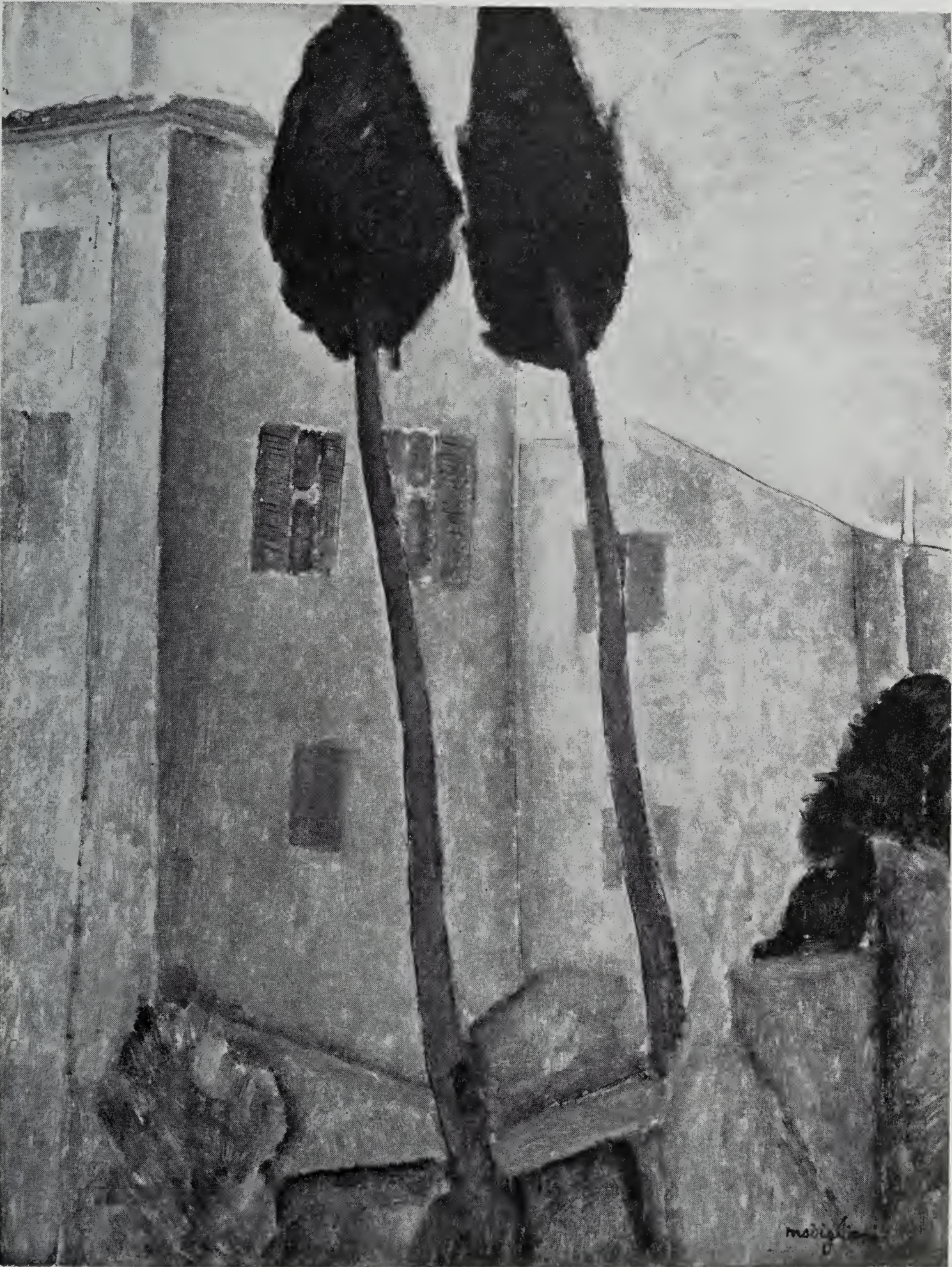
Irène Lagut

Battledore and Shuttlecock
—Page 24 ftn



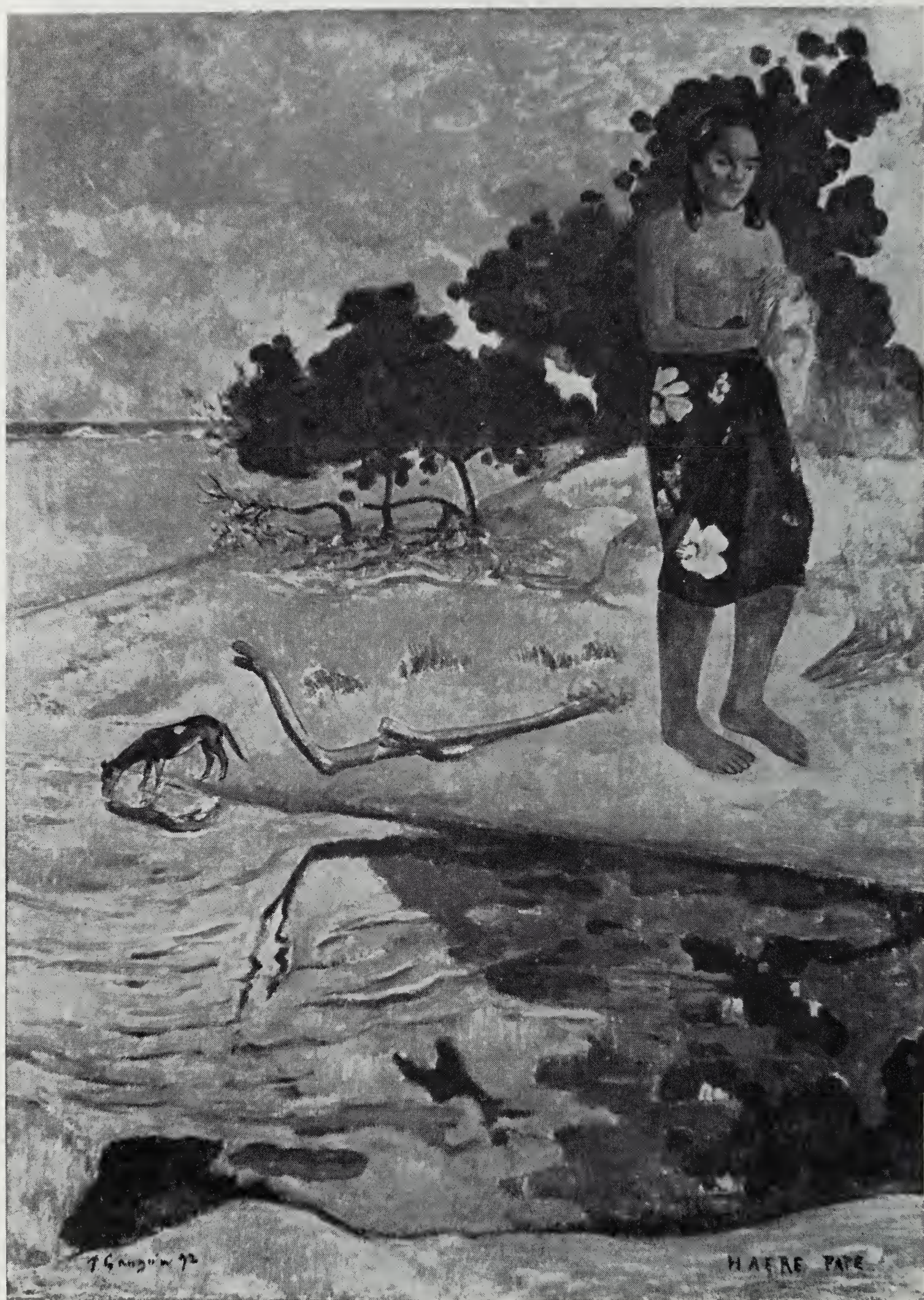
Indo-Persian, XVI-XVII century

Interior with Figures
—Pages 7-8



Modigliani

Landscape
—Page 23 ftn



Gauguin

Haere Pape
—Pages 16, 23 ftn, 26 ftn



Hélène Perdriat

Woman and Cat
—Page 24 ftn



Irène Lagut



Manet

Boy with Fife
(Louvre—Photograph, Musées Nationaux, Paris)—Page 23 ftn



Vermeer

The Love Letter
(Rijksmuseum, Amsterdam)—Page 25 ftn



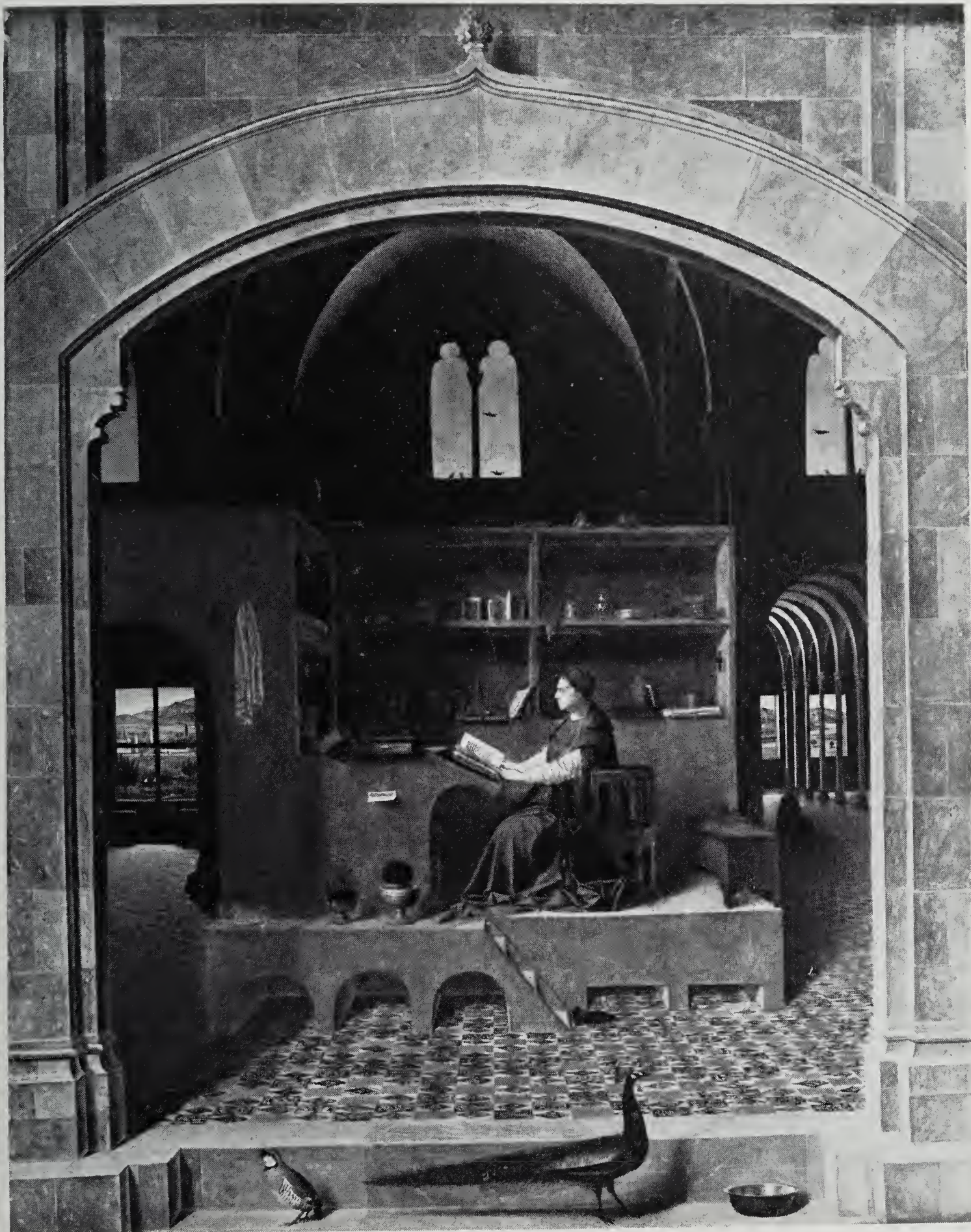
Vermeer

Allegory of Painting
(Kunsthistorisches Museum, Vienna)—Page 23 ftn



Sassetta and Assistant

Saint Anthony Distributing his Wealth to the Poor
(National Gallery of Art, Washington, D.C.)
—Samuel H. Kress Collection)
—Page 26 ftn



Antonello da Messina

St. Jerome in his Study
(Reproduced by courtesy of the Trustees,
The National Gallery, London)—Page 24 ftn



Cézanne

Fruit with Ginger Jar
—Pages 7, 21 ftn



Matisse

Flowers in Pitcher
—Page 25 ftn



Renoir

Nude with Castanets
—Page 23 ftn

FOLD-OUT



Renoir

Parisian Women Dressed as Algerian Women
(The National Museum of Western Art, Tokyo)—Page 14

PLATE 54



Renoir

Landscape with Figure
—Pages 17, 31-32





Goya

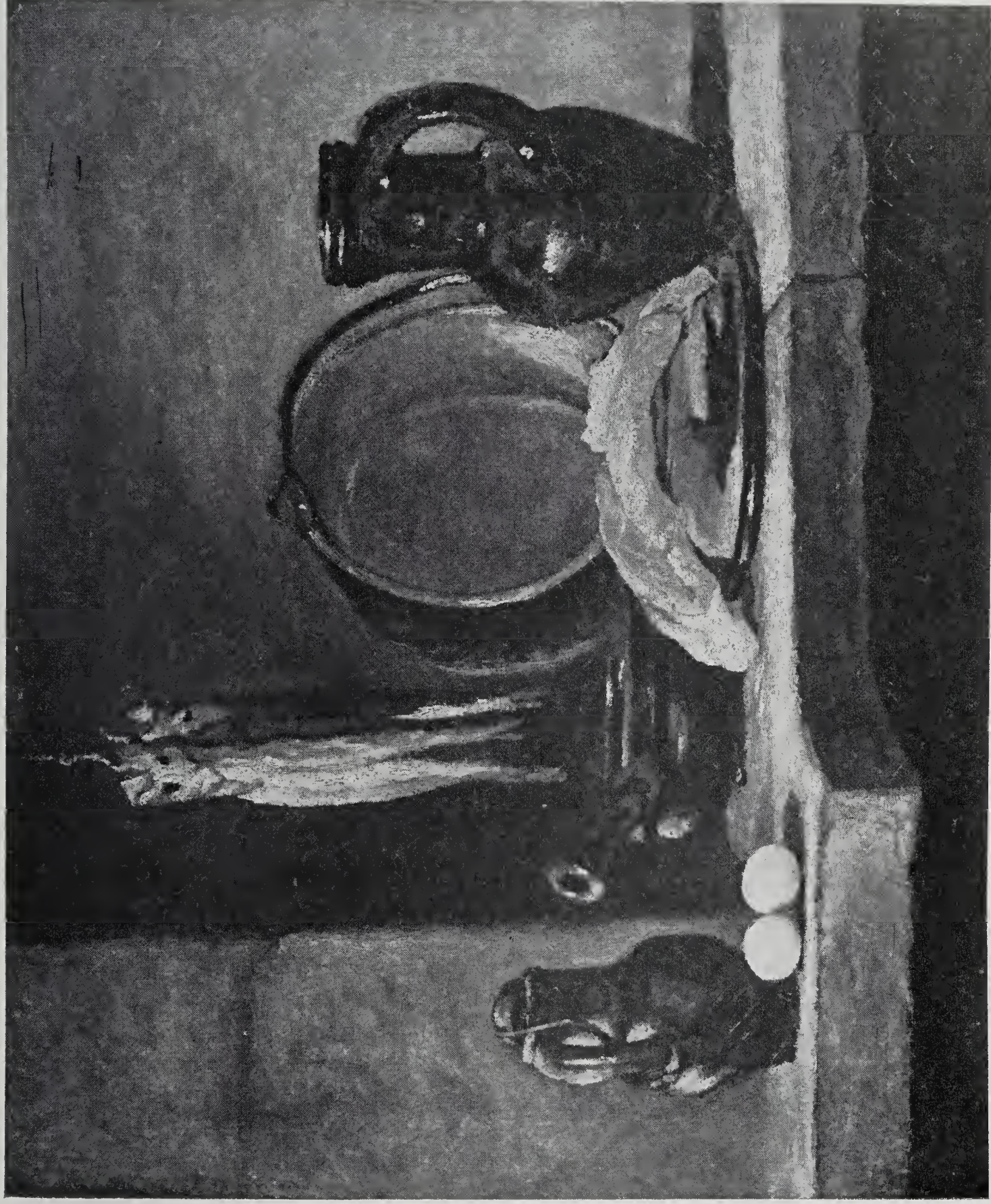
The Nude Maja
(Prado Museum, Madrid)—Page 14





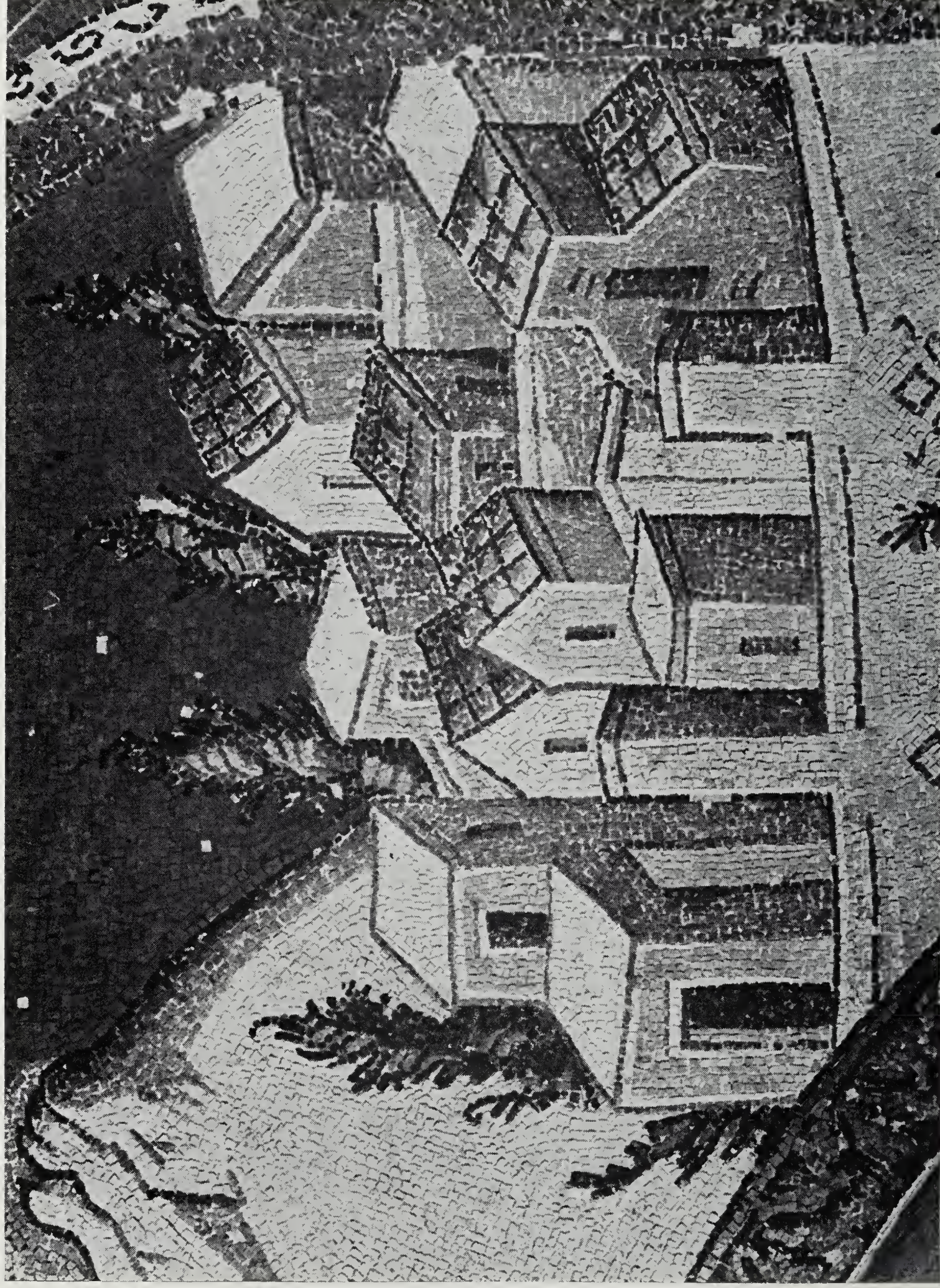
Maurice Prendergast





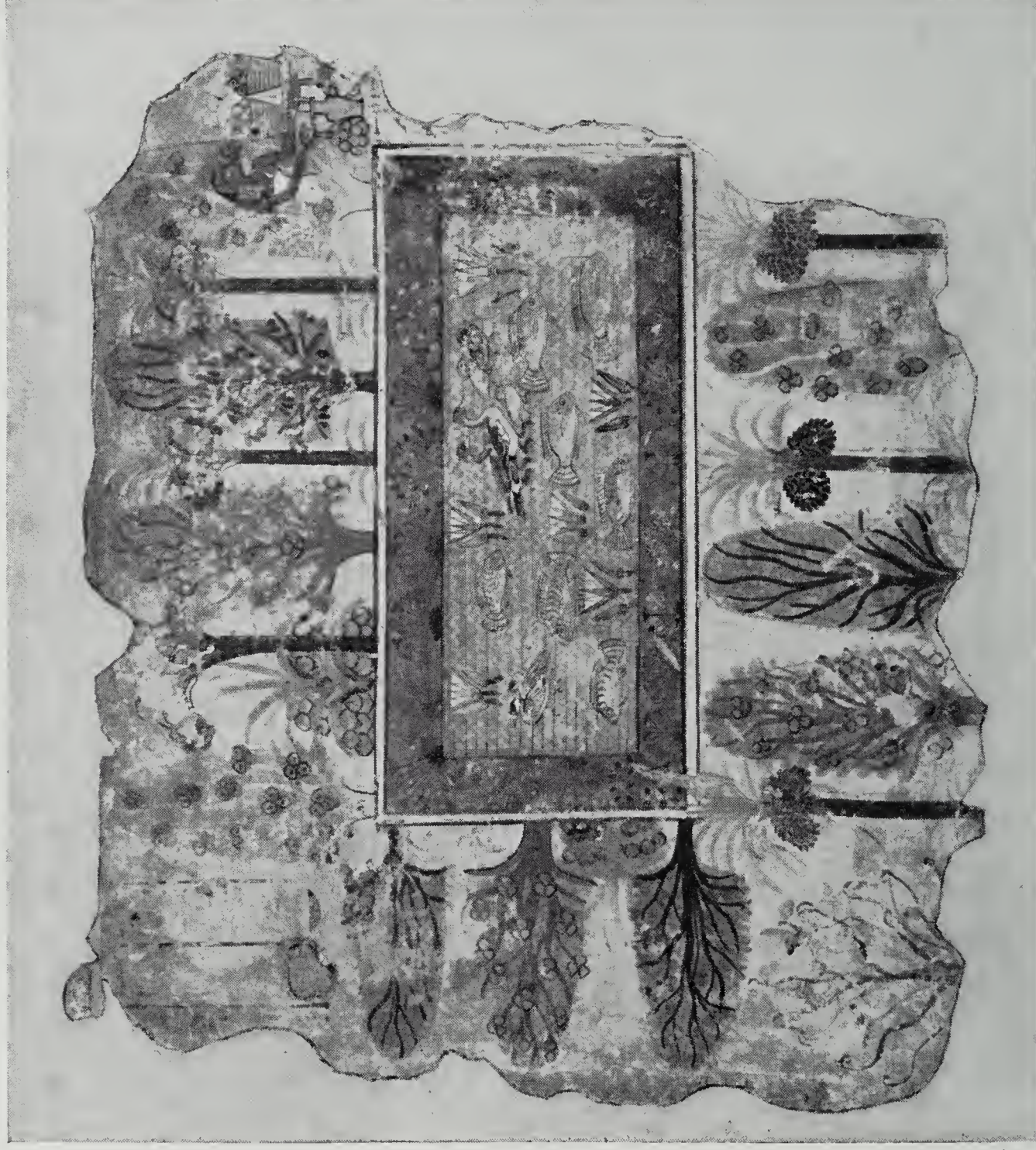
Chardin

Three Herrings, Cauldron and Two Eggs
(Private Collection)—Page 9





Randall Morgan



Egyptian XVIIIth Dynasty
(Courtesy, The Trustees of the British Museum, London)—Page 8



Marcoussis

Still Life
— Pages 6 ftn, 7



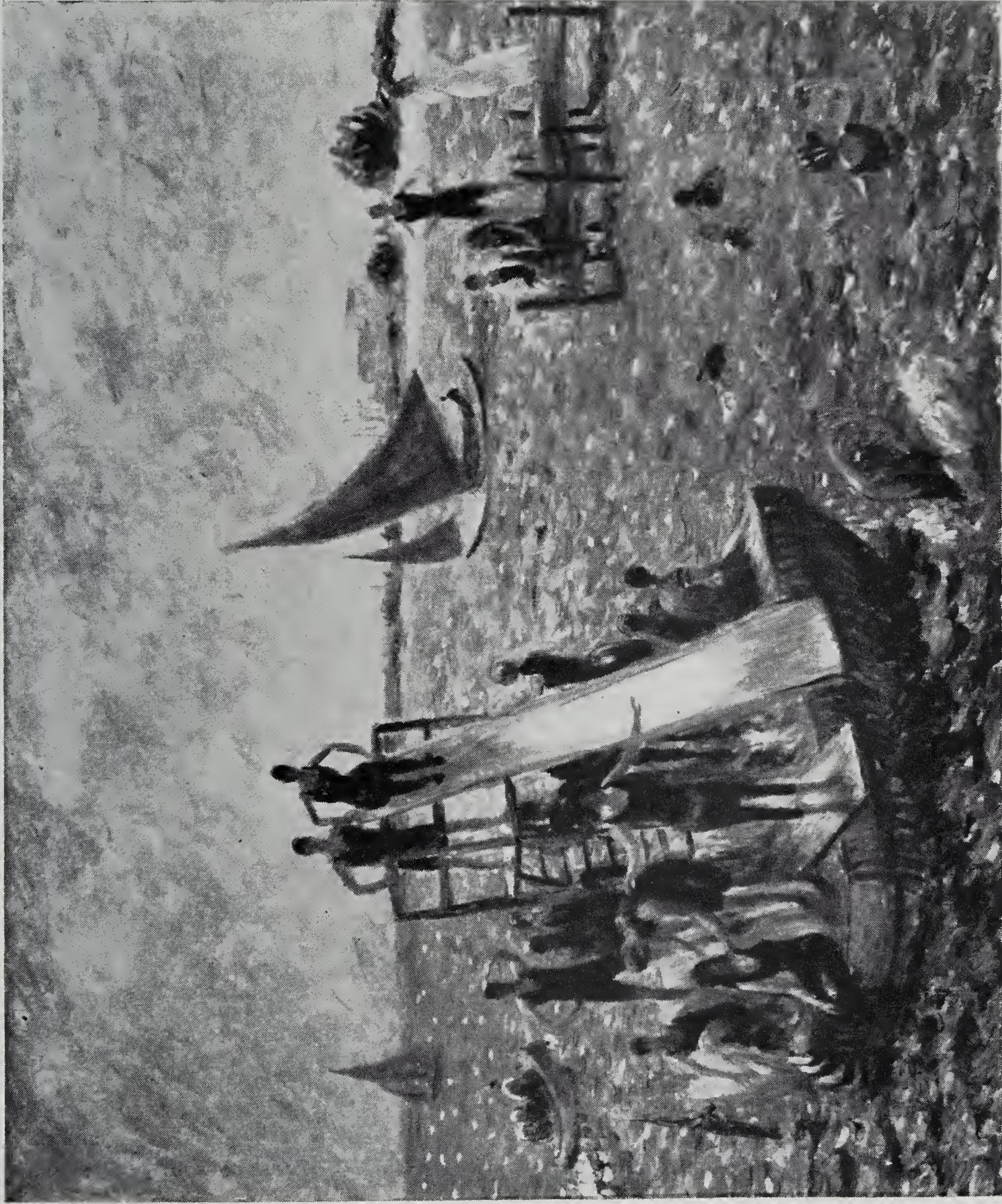


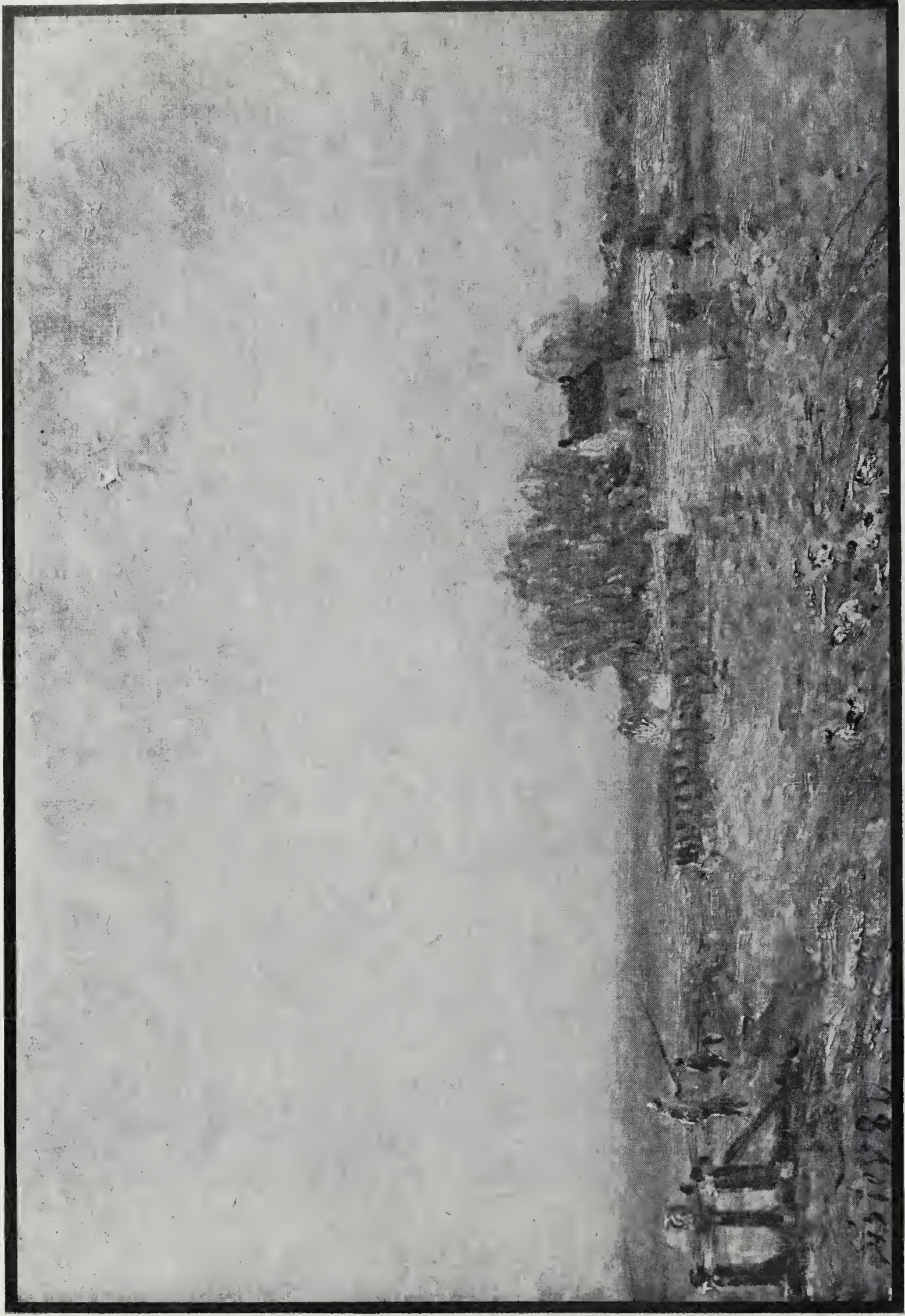
Cézanne















FOLD-OUT



Diaz

Sous-Bois
(Louvre—Photograph, Musées Nationaux, Paris)—Page 19 ftn



Renoir

Noirmoutier
—Pages 17, 18-20, 19 ftn, 21, 23, 25, 26, 28, 30



Corot

The Dancing Nymphs
(Louvre—Photograph, Musées Nationaux, Paris)—Page 32

FOLD-OUT



Renoir



Renoir



Cézanne

The Large Bathers
(Philadelphia Museum of Art
Purchased: The W. P. Wiltach Collection)—Page 21 ftn

FOLD-OUT



Cézanne

Bathers in Front of a Tent
(Reproduction rights reserved by
Staatsgalerie, Stuttgart)—Page 21 ftn



Cézanne

Landscape with Well
—Pages 17, 21–23, 24, 25–26, 28, 30



Matisse

Pink Nude
(Musée des Beaux-arts, Grenoble, Sambat Bequest, 1923
— Exhibited: "Twentieth Century Masterpieces from the Musée de Grenoble," 1973,
University of Maryland Art Gallery)—Page 16





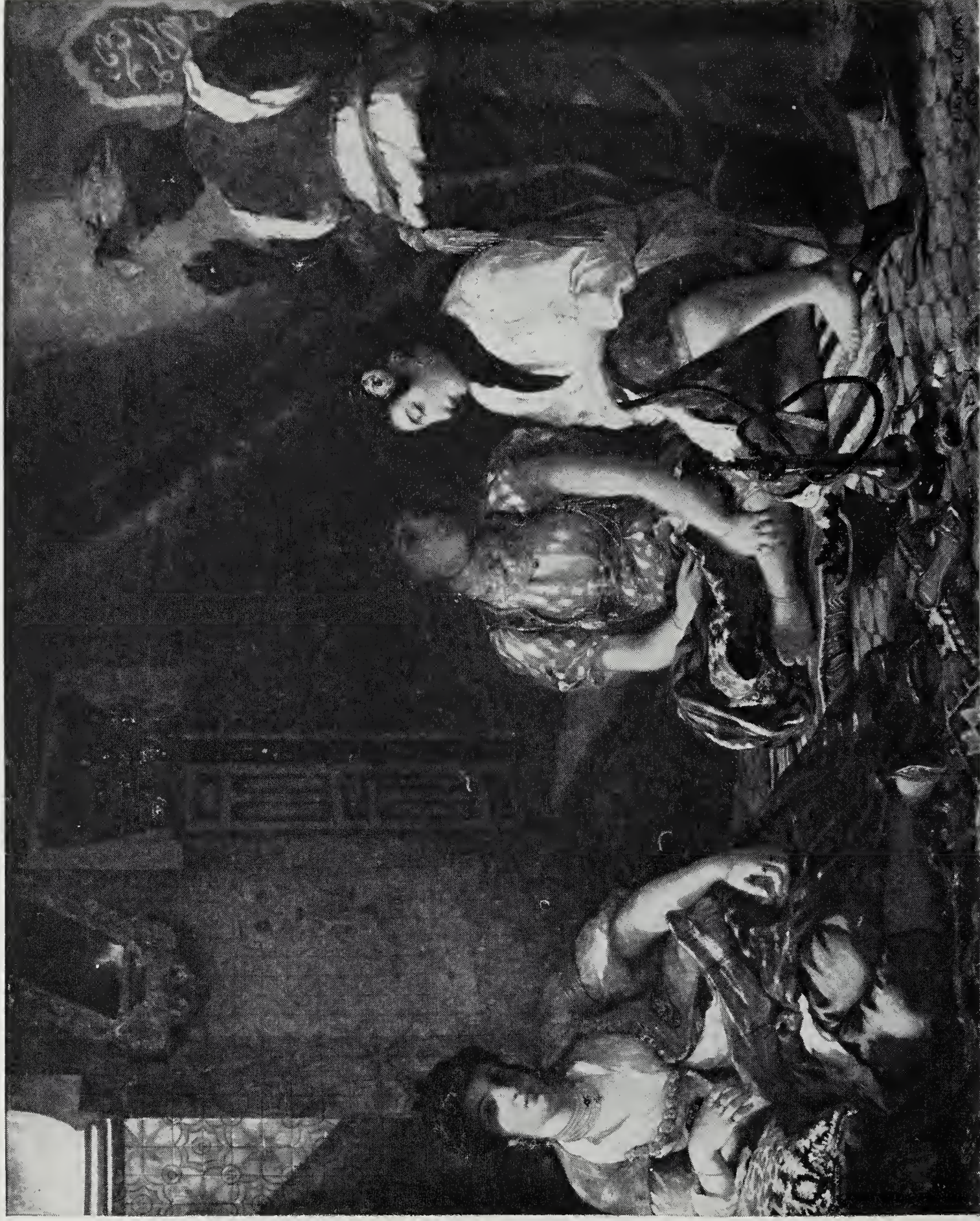
Chardin

Child with Teetotum
(Louvre—Photograph, Musées Nationaux, Paris)
—Page 9 ftn



Giotto

Flight into Egypt
(Cappella degli Scrovegni all'Arena,
Padua—Photograph, Alinari/Scala,
Florence/New York)—Pages 5-6 ftn









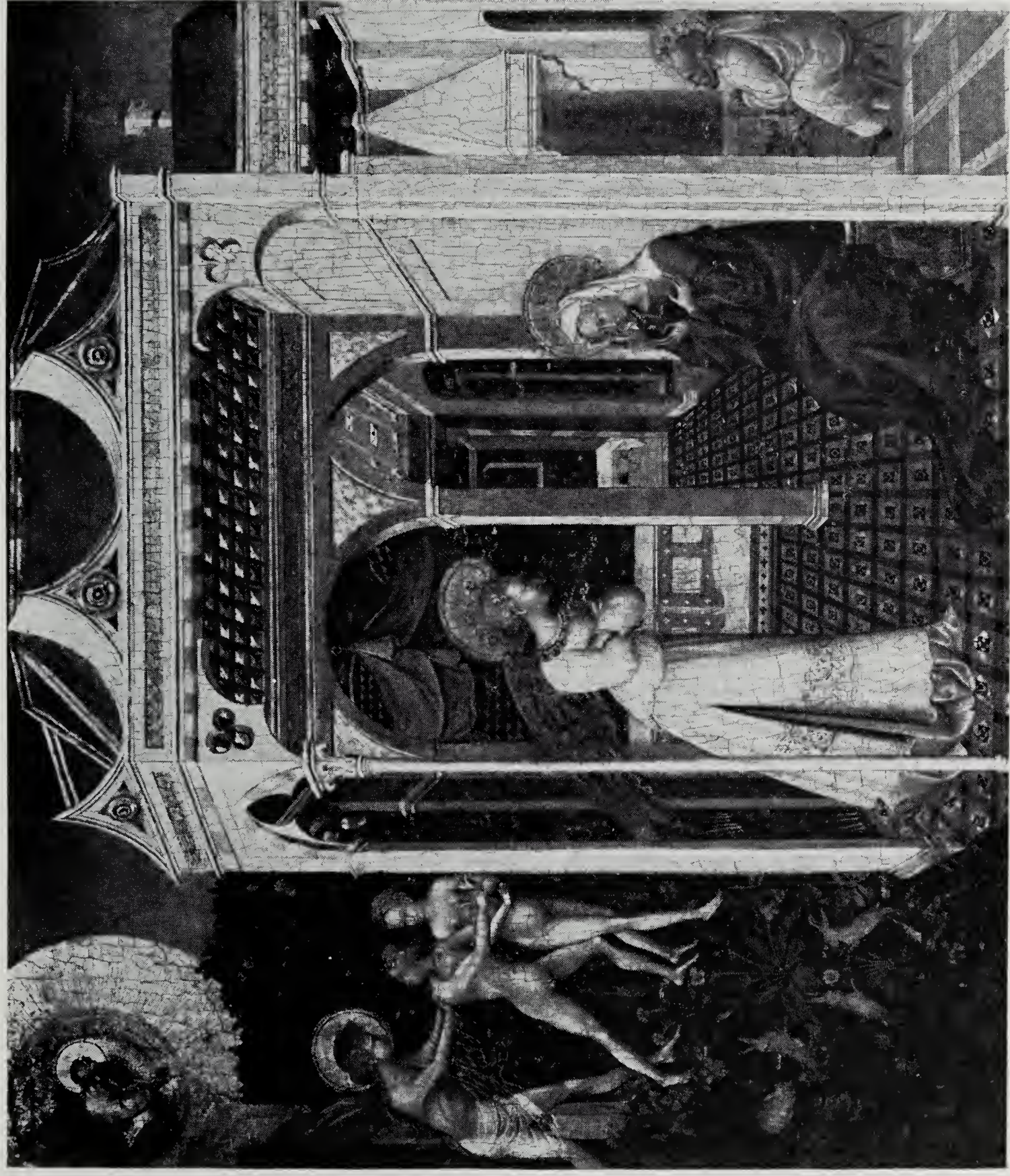
Carpaccio

The Arrival of the Ambassadors
(Scene from *Saint Ursula's Legend*)
(Accademia, Venice—Photograph, Alinari/Scala, Florence/New York)—Page 23 ftn



Emanuel de Witte

Interior with a Harpsichord
(Museum Boymans-van Beuningen, Rotterdam
—on loan from the Dienst voor's Rijks Verspreide
Kunstvoorwerpen, The Hague)—Pages 25–26 ftn



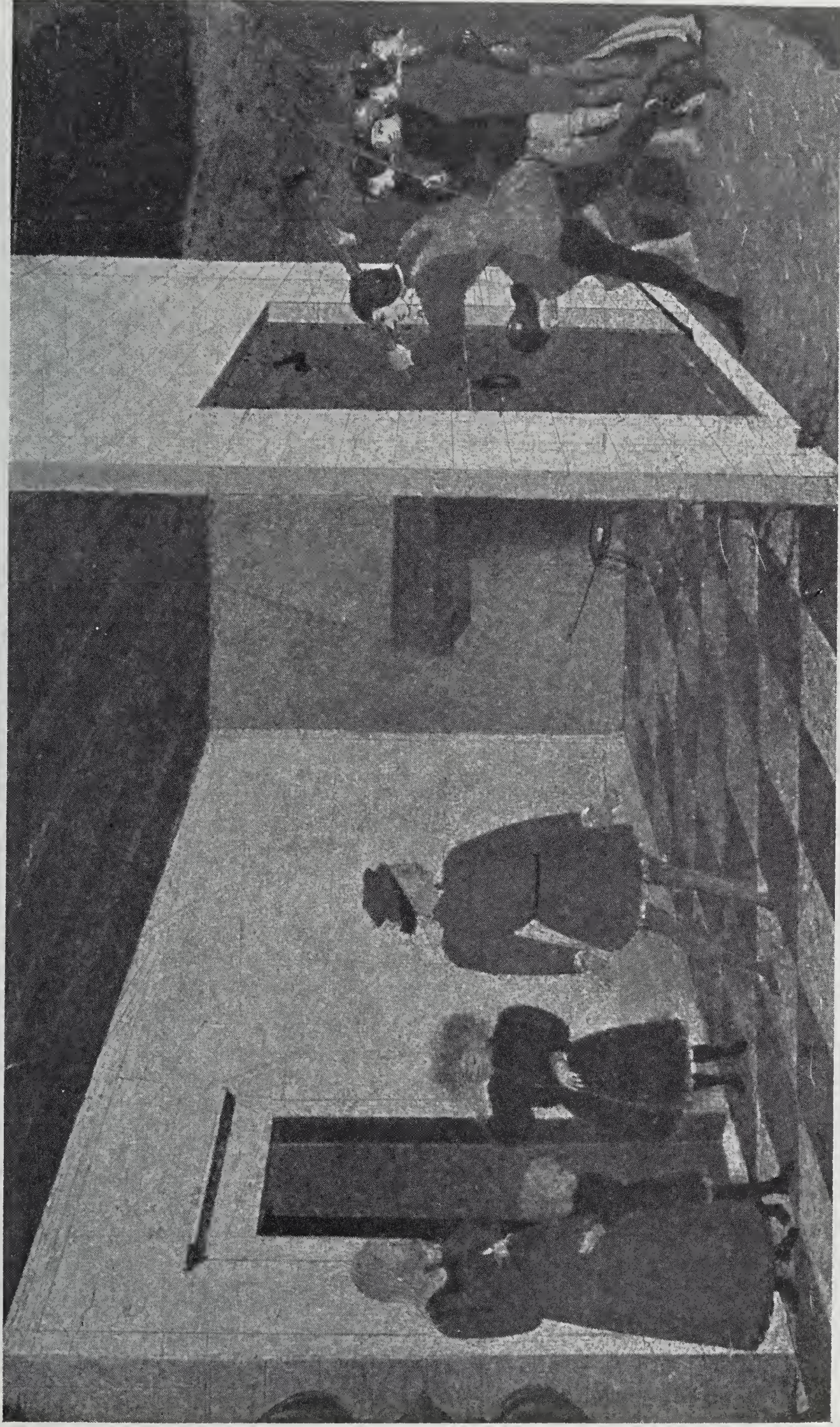
Giovanni di Paolo

The Annunciation
(National Gallery of Art, Washington, D.C.
—Samuel H. Kress Collection)—Page 26 fn



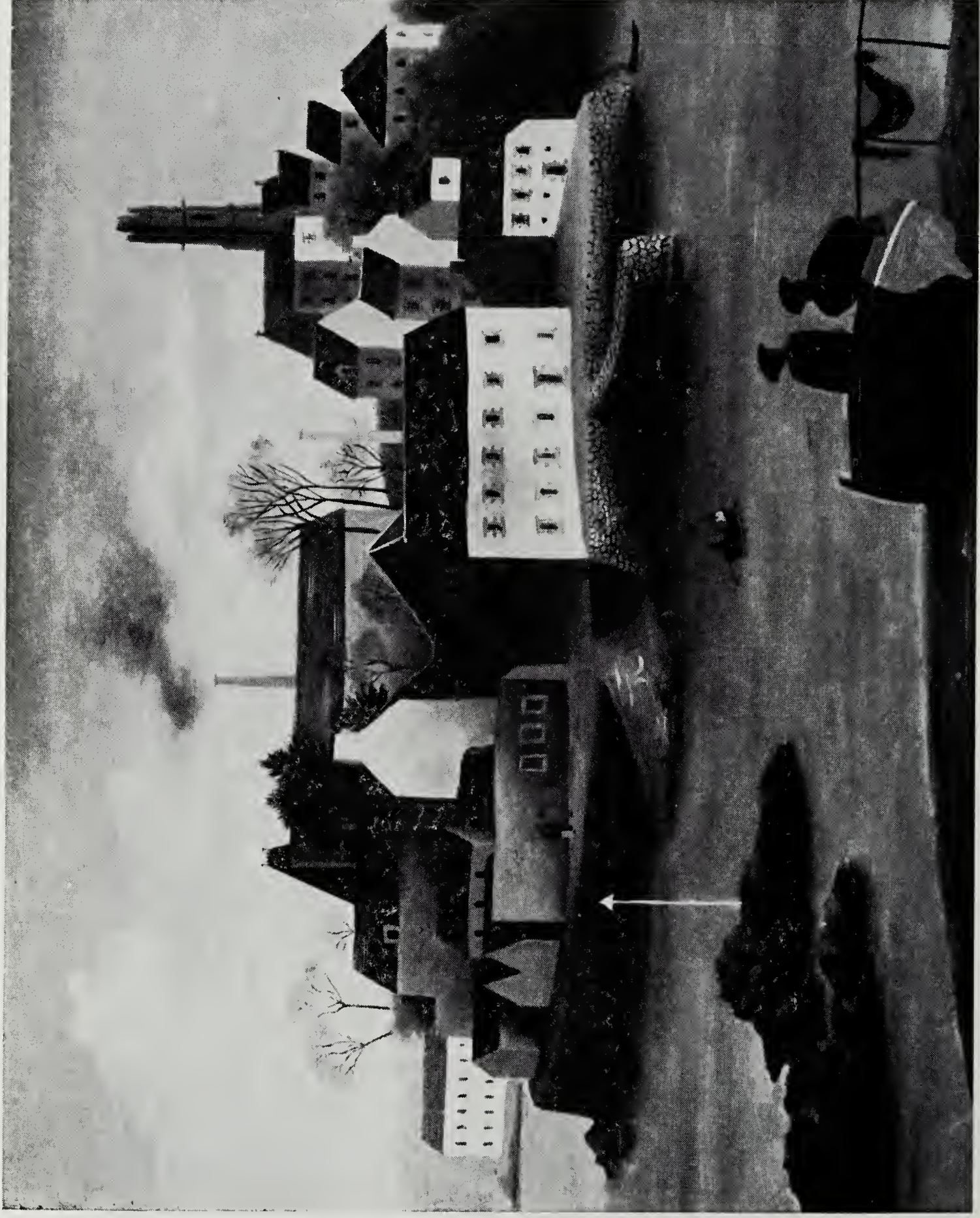
Fabritius

A View in Delft
(Reproduced by courtesy of the Trustees,
The National Gallery, London)—Pages 24 ftn, 25 ftn



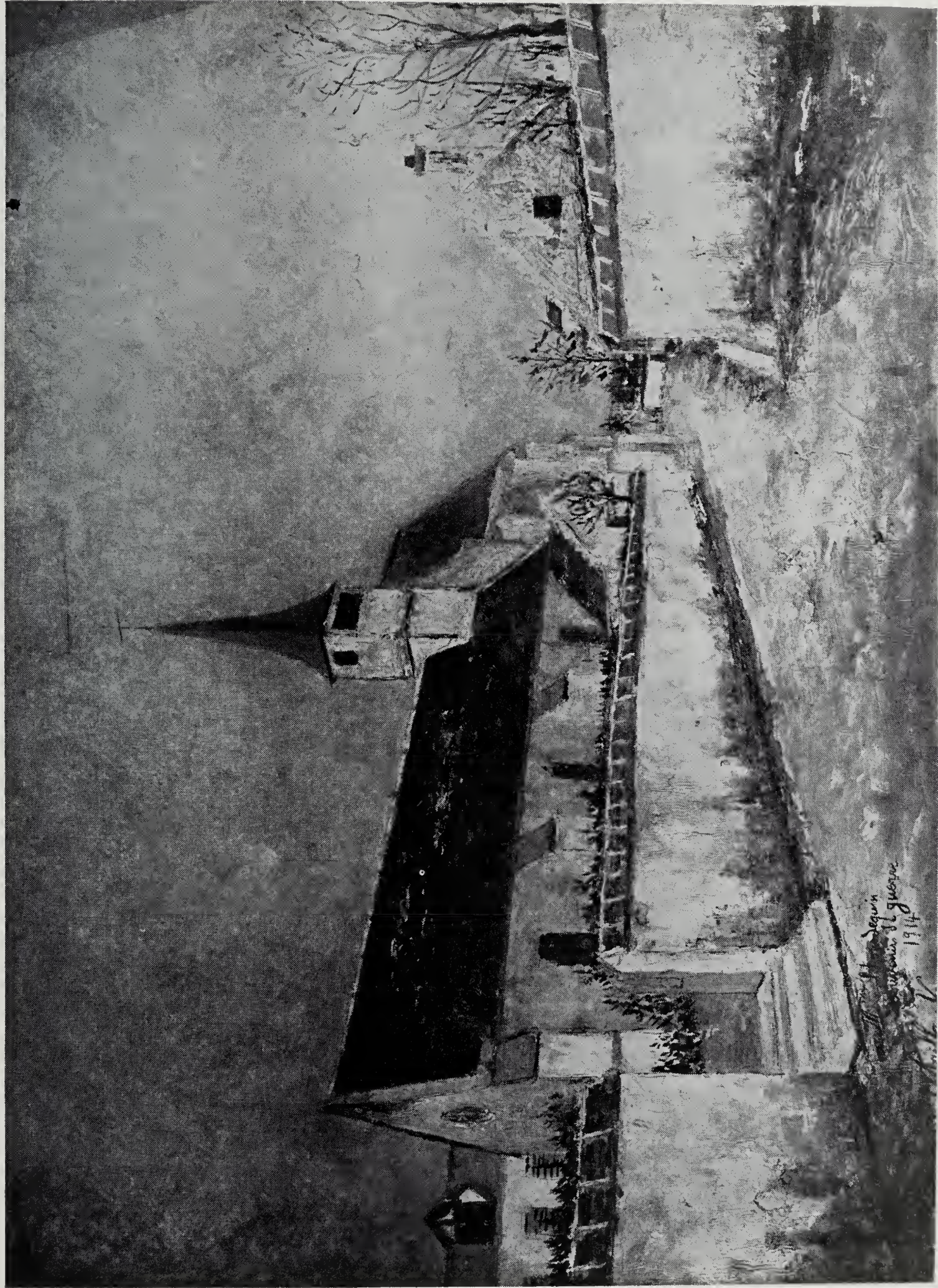
Uccello

Attempted Destruction of the Host
(Scene from *Story of the Jew and the Host*)
(Galleria Nazionale delle Marche, Urbino, Italy)—Pages 24–25 ftn, 26 ftn



Jean Hugo

Douarnenez
(Private Collection)—Page 23 fn



Utrillo





Cézanne

Valley of the Arc (Mont Ste-Victoire Seen from Bellevue)
—Pages 7, 21 ftn



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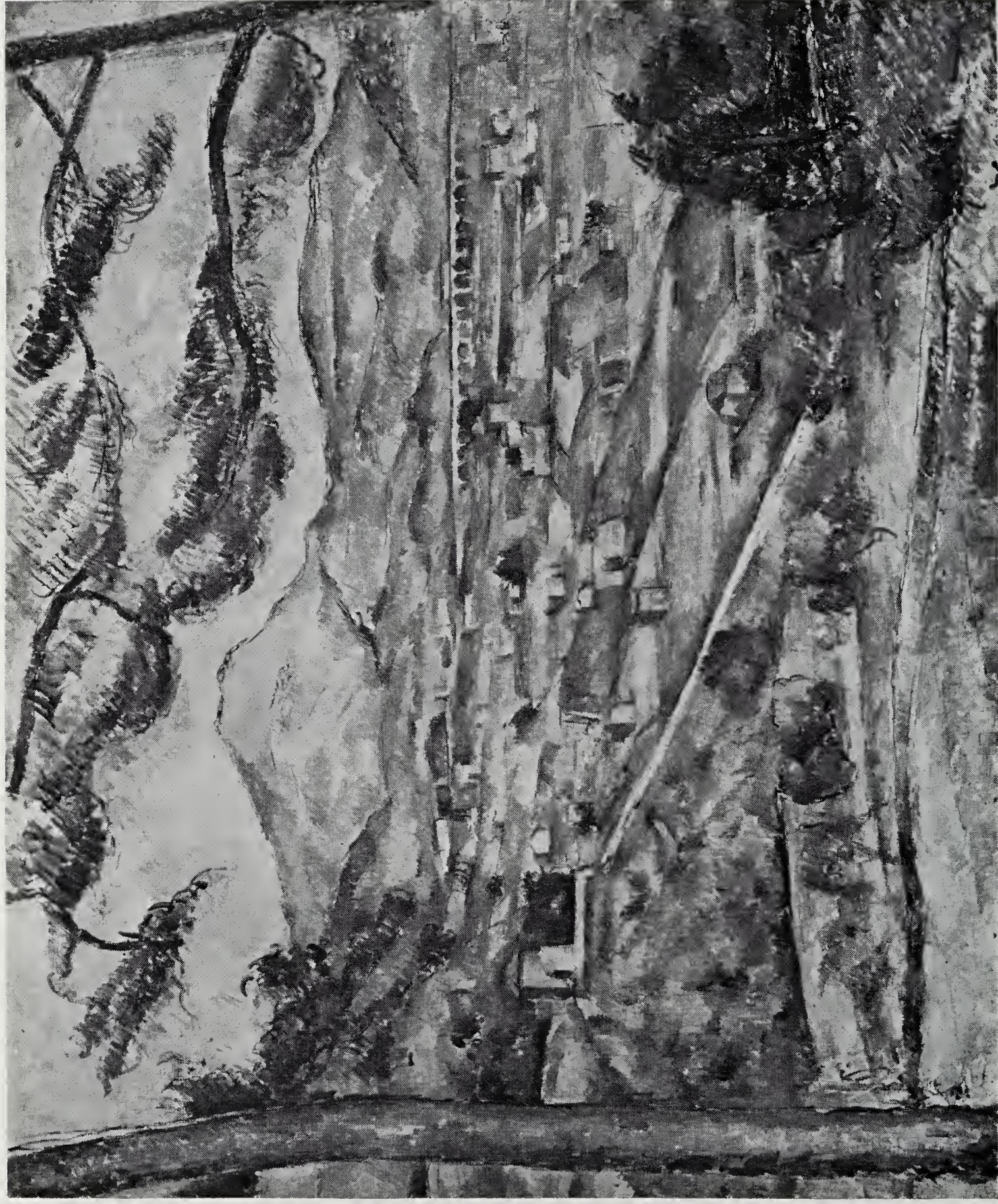
Cézanne

Detail from *Gardanne* (Plate 100)
—Page 27 fn



Cézanne

Gardanne
— Pages 17, 24–27, 27 ftn



Cézanne

Mont Ste-Victoire
(The Phillips Collection, Washington, D.C.)
—Page 27

FOLD-OUT



Cézanne

Mont Ste-Victoire with Valley and Viaduct
(Courtauld Institute Galleries, London)—Page 27



Matisse



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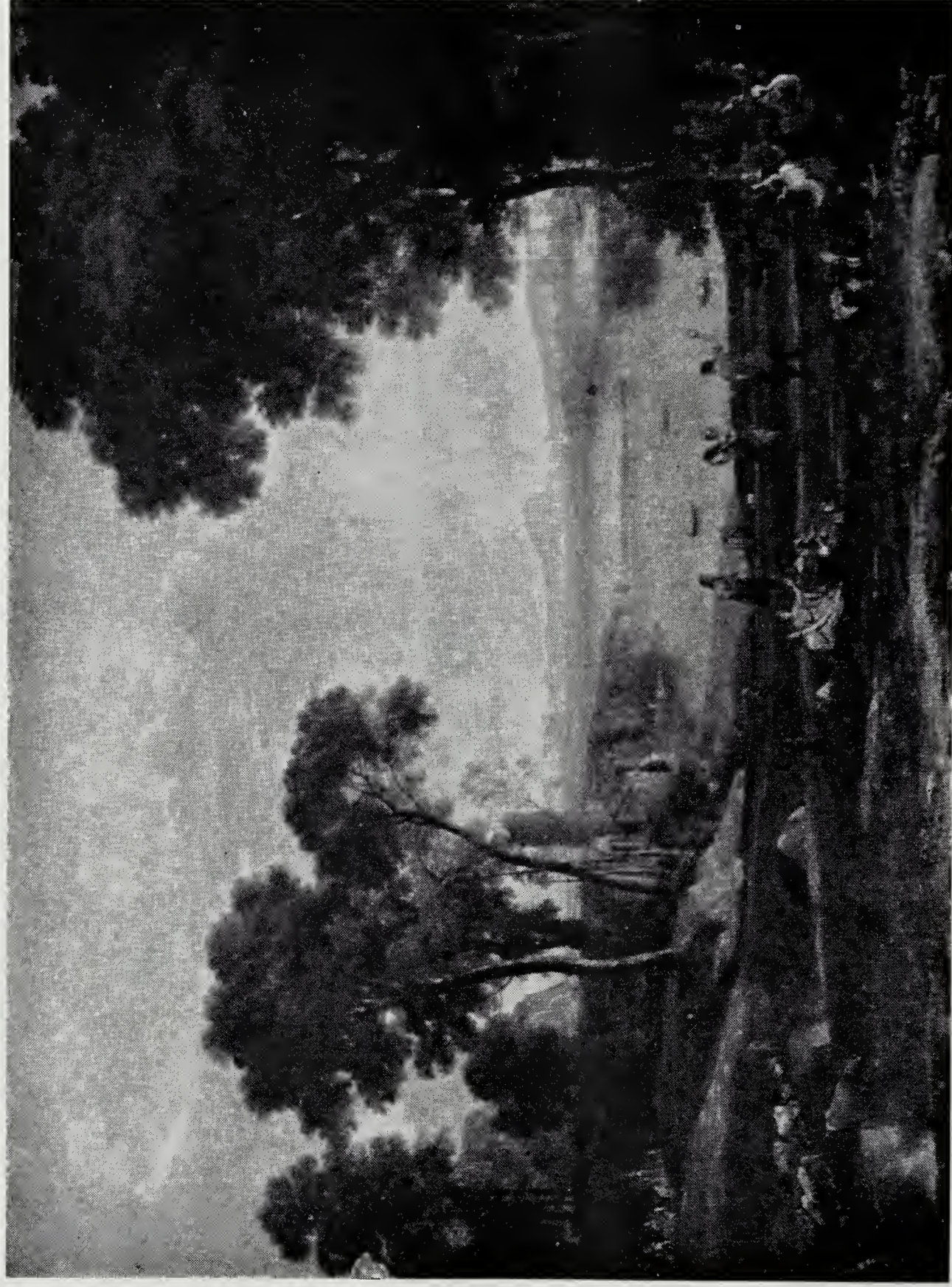
Daumier

"Grievous Outcome from Abuse of Horse Meat"
(Private Collection)—Page 29 ftn



George Washington Mark

Chasing the Squirrel
(Private Collection) Pages 17, 28-30



Claude le Lorrain

The Mill
(Reproduced by courtesy of the Trustees,
The National Gallery, London)—Page 30

FOLD-OUT



Berckheyde



Corot

Elementary example of development of a rhythmic idea

First transfer: from speech to body percussion, e.g., clapping

Finger snap (added when use of *Patschen* is secure)

Patschen (L) (R)

First the names are spoken and then are abstracted into clapping only. From alternating speaking and clapping, a simple musical A-B-A form results

These parts may accompany the entire composition or any of its parts

Second transfer: to small percussion instruments.

Wood block

Bamboo sticks

Triangle

Tympani or bass drum

Instruments of contrasting and complementary timbres are used: wood, metal, skin

Although this can stand as a complete unit, it may also become the preparation for melodic invention and simple orchestration

Melody based on rhythmic pattern of names

Voices; later, recorder or glockenspiel		Follows clapping pattern
Soprano metallo- phone		Follows triangle and tympani pattern (accented beat)
Soprano xylophone		Follows pattern of finger snapping and play with sticks
Alto xylophone		Taught in mirror fashion on the knees— stems up played by right hand, stems down by the left.
Bass xylophone		Follows pattern of <i>Patschen</i> (on the knees)

This melody and setting, by the author, are similar to those found in Orff's *Schulwerk* (Book I)

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